

CANADA: SEEKING THE RIGHT MUSICAL BEAT

An industry report
in this issue

08120

+ NEWSPAPER

Billboard

CRIA Members Vote Due on Study Bids

By RITCHIE YORKE

TORONTO—The major record companies in Canada—members of the Canadian Recording Industry Association (CRIA) are set to vote this week on a series of important proposals known as the Core Project.

Basically, the project consists of an independent look at the Canadian music industry and its strengths and problems, leading to a series of nine recommendations, prepared by the Carleton Cowan public relations company.

The Core Project, commissioned by CRIA members last spring, was unveiled at the annual general meeting of the Association, which took place at Mount Royal, P.Q., Thursday (20).

CRIA executive secretary, Brian Robertson, said that if the recommendations are accepted by members, it would "make a big difference to the current situation in Canada."

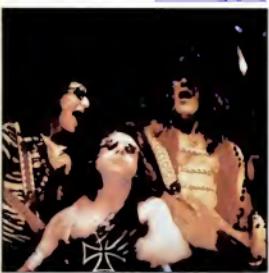
Robertson continued: "It's a pretty detailed report. It involves a bunch of things including Canadian content, exposure for the industry, television, the chart system. There are nine recommendations in all. They all involve key areas.

Only a couple of them could be termed long range.

For example, at this point, a decision on which we feel action must be taken immediately."

Robertson said he could not detail the recommendations until after this week's meeting but he did admit that "two or three" of the proposals related to activities similar to those undertaken behalf of Canadian music by Maple Music Inc., the non-profit arm of the CRIA formed in 1971.

(Continued on page 47)



BROWNSVILLE STATION: "YEAH!" That's the fan's reaction and the name of BROWNSVILLE STATION's newest album (Big Tree 2102). distributed by BELL RECORDS.

(Advertisement)

Store Survey Shows Unique Buying Habits

By CLAUDE HALL

LOS ANGELES—Minority women 16-34 years of age are buying most of the new soul singles being turned out. In pop singles, white girls 12-15 years old are buying a lot of singles, but then it's neck and neck between the ladies and the men in regards to the purchase of singles up to the age of 24. Before

(Continued on page 66)

'Irrked' BPI Will Bow Own Report

By RICHARD ROBSON
(Staff Member, Music Week)

LONDON—Following the growing discontent in the record industry with the production, sales and import statistics compiled by the Department of Trade and Industry's British Phonographic Industry, it is to start producing its own figures from sales information supplied by both member and non-member companies.

The direct cause of this move was the decision by the DTI last year to start releasing statistics once a quarter instead of on the former monthly basis.

In a letter sent out to 34 record

(Continued on page 48)

Seek Global Rules for '45'

By EARL PAIGE

NEW YORK—World standards for record sales in '45' will for the first time be compiled in a study recommended by a committee of the Electronic Industries Assn. The action came following a report to the committee here on the efforts to improve the quality of singles growing

out of Billboard's Jukebox Programming Conference.

Earlier in the meeting here of EIA's P2 standards committee said a serrated drive rim and small-hole, punch-out center were standard in Europe. Both features relate to rec-

(Continued on page 37)



"Pride Productions announces the formation of its own record company to be distributed by United Artists Records. We are very proud of our initial artists: Shirley Sylvers, Michael Sylvers, The Incredible African Reggae Band, The New Sensations, David Crawford and (20% size) and more exciting artists soon to be named. (20% size) Pride Productions by Keg Johnson, Jerry Peters and Michael Viner."

NEWSPAPER

September 29, 1973 • \$1.25

A BILLBOARD PUBLICATION

SEVENTY-NINTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 43

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

Travel Costs Acts \$20-\$30 Mil Yearly

By JOHN SPILLER

LOS ANGELES—The routing of recording acts is contributing between \$20 and \$30 million to U.S. tourism yearly, a survey of persons and organizations in such activity revealed last week. Major booking agency representatives estimated that well over 3,000 acts, ranging from local to regional to national impact, are traveling at least four days per week.

Probably the most expensive and

expensive entourage and equipment complement travels with Alice Cooper, Shep Gordon, president of Alive Enterprises and Cooper's manager for five years, said Cooper's spring tour, promoting "Billion Dollar Baby," included between 40 and 50 persons and a normal equipment load of 26,000 pounds. Don L. Ladd, manager and now road manager for Cooper, estimated travel cost at between \$20,000 and \$30,000 per week, depending upon the jumps. Cooper worked 62 one-nights in auditorium and arena facilities in 92 days during the tour.

Gordon oversaw every part of the planning and the conception of the tour. Working with Showco, a Dallas firm, Gordon and Cooper set up their own p.a. system, which weighed about three tons. Showco (Continued on page 10)

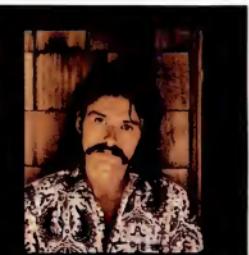
Boogie-Woogie Jumps As '70's Go Like '40's

By ROBERT SOBEL

NEW YORK—Music of the forties and boogie-woogie music in particular is adding its heat to the nostalgia boom as old and new artists and major labels vie for the nostalgia dollar. The boogie-woogie revival, kicked off by Bette Midler performing "Boogie-Woogie Bugle Boy From Company B" on her Atlantic LP "The Divine Miss M," which contains other songs of the era and some new, like "The Painter's Story," album on Blue Thumb, has spurred new battles.

Most prominent is the fight shaping between Paramount Records and MCA. Both labels last week released LP's by the original Babes of Boogie, the Andrews Sisters. The sisters sing the same songs, including "Bei Mir Bist Du Schön," "Boogie-Woogie Girls of Company B," "Beat

(Continued on page 10)



Jesse Colin Young grows songs as strong and beautiful as the trees of California's Marin County, where he lives. These songs, his fine new band and his unmatched silver voice make for a gently powerful new Warner Bros. album, Song for Juli (BS 2734).

(Advertisement)

(Advertisement)

**Every major
TV and
radio station in
the country
is playing our
song.**

Dottie West's hit tune "Country Sunshine"—it started out as the catchy jingle for Coca-Cola® turned into Dottie's new single and broke high on to the country charts. Now it's crossing over into pop.

**Dottie West's
"Country Sunshine,"**
is the real sound.

APBO-0072

A\$CAP \$ees Hotels, Kiddie TV, Country & \$chool Boo\$t

LOS ANGELES—A\$CAP President Stanley Adams told a standing-room-only membership meeting at the Beverly Hilton hotel here that the performance society will reach even greater heights in 1973 than its optimistic first-eight-months financial report (see adjacent story) indicated.

Adams and several other speakers pointed to a number of factors which appear to be ready to swell the society's coffers even more.

Al Shulman of Belwin Mills pointed up the revenue possibilities which might accrue from "Russian

adherence to the copyright agreements," space satellite transmission of copyrights as discussed at the recent Nairobi conference and the SISAC projected computerization of all member writers and publishers in all affiliated international societies, which is being coordinated in Switzerland.

Shulman noted A\$CAP's increasing share of country music hits had reached a point where the remaining dissident Georgia broadcasters, who had been trying to work toward lowering A\$CAP rates, now appeared ready to sign a regular

A\$CAP station agreement. Nashville is contributing so well to A\$CAP's share of market that the society's first membership meeting there is slated Nov. 14, Shulman announced.

He also outlined an intricate grad-

(Continued on page 66)

ASCAP Melon Split Grows Over \$5.3 Million in 2 Years

By JOHN SIPEL

LOS ANGELES—For the third year in a row, A\$CAP's eight-month report showed total money distributed to its 21,922 members and publishers topping the previous two-third's total.

The 1973 disbursement to publishers and members, according to a report made by local board member George Duning, was \$37,417,000 or \$4,161,000 more than last year (Billboard, Oct. 10). And the 1972 total for eight months was \$1,200,000 more than in 1971.

Total revenue in 1973 was \$47,340,000, exceeding 1972's total of \$42,000,000. Salaries and production costs for A\$CAP's home base and its 14 branches were up \$585,000 or \$9,23,000.

An additional \$4,838,000 was distributed July 25 from foreign sources. Breakdown of 1971 royalty payments from participating countries was as follows: Sweden, \$335,000; England, \$2,946,000; Germany, \$1,019,000; France, \$988,000. Seventeen foreign countries' 1971 royalty payments and three foreign countries' miscellaneous payments will provide an additional approximately \$5 million payment early in December.

Herman Finkelstein Gets Standing Ovation Farewell

LOS ANGELES—While sky-rocketing costs, ambitions and ambitious plans for more payments from specialized sources probably helped some to fill the grand ballroom of the Beverly Hilton Hotel (see adjacent stories), the rumored final ap-

pearance of the society's venerable legal counsel, Herman Finkelstein, certainly contributed to the overflow crowd. The SRO house was twice the number of members who had shown up over the past three years for any local A\$CAP meeting. He got a standing ovation.

Stanley Adams, society president, prefaced his introduction of the 30-year-experience with references to the court legal battles over the CIBER network fees and a contrast with a Pittsburgh cafe over non-payment, explaining that current and old legal rubs had always been successfully handled by Finkelstein. Finkelstein, who retires officially Dec. 31, promised he will continue as an A\$CAP advisor. He said he will continue to accept emergency legal cases, pointing out that such explanations when these men become professionals. Finkelstein reviewed his career, relating how he and Louis Fröhlich visited state legislatures in the late thirties to get basic state laws and plays their music.

For almost two years, he has been producing a weekly half-hour radio show called "The Ralph Carmichael Radio Special" and it's now featured on around 600 radio stations. This show has been recording artists and plays their music.

About two months ago, Carmichael got the idea of a weekend "deepy" type show and this weekly two-hour show is already on 50 radio stations.

"I've got my cap set on 1,000 radio stations for the half-hour show and

(Continued on page 66)

MCA Records Shifting to EMI in U.K. After 40-Year Decca Deal

LONDON—EMI Records here has agreed to buy the Decca label from MCA Records, Los Angeles, to handle all catalog of the U.S. label after Jan. 1, 1974, according to Mike Maitland, president of MCA Records and Jerry Oord, managing director of MCA vice presidents of administration. The deal will have been in the United Kingdom two weeks working out arrangements.

MCA product has been handled for the last 40 years in England by British Decca, MCA's office in a similar program.

RCA Timing On 'Q' Disks

NEW YORK—RCA Records has just released two Quadridiscs, each of which contains about 25 minutes of previously unreleased sides. The sides are being viewed by RCA as significant progress in the timing limitations of discrete 4-channel discs.

Previously, RCA had been able to place only 25 minutes of information on each side.

John C. Goss, director of new product development for RCA, cited the breakthrough as the achievement of a "vitally competitive goal," stating that the increased time will assist RCA in reaching many skep-

(Continued on page 66)

Move to Ease Canadian Content Rule Underway

By RITCHIE YORKE

TORONTO—Representatives of major record companies in Canada are preparing to offer a formal petition to the Canadian Radio Commission to end, or to a significant reduction in the present Canadian content regulations.

The group will be led by Captain Records (Canada) president, Donald Giesowich, who is also president of the Canadian Recording Industry

(Continued on page 47)

Jim Croce Dies In Plane Crash

NEW YORK—ABC/Dunhill Records artist Jim Croce was killed Friday (21) when a light plane in which he and members of his group were traveling failed to clear trees upon taking off from a Louisiana airport.

Croce, who was leaving Louisiana following a performance at a college campus, was well known for his singles "Bad Bad Leroy Brown," "You Don't Mess Around with Jim" and "Operator." Currently on the market is his LP "Life & Times." Five other persons were also killed in the crash.

John, who was leaving Louisiana following a performance at a college campus, was well known for his singles "Bad Bad Leroy Brown," "You Don't Mess Around with Jim" and "Operator." Currently on the market is his LP "Life & Times." Five other persons were also killed in the crash.

John will be moved to EMI's management. Square here after the deal includes plans for bringing back to life some old material via EMI's MFP (Music for Pleasure) label, plus mail-order packages through World Record Club.

The new agreement was negotiated by Maitland and Lou Cook with the help of Decca's Bob Merton, and other EMI officials.

All current product will be on the MCA label, which Maitland in the past year or so has turned into a worldwide image.



SIX-FOOT, full-color blowups of album covers have quadrupled sales on the outdoor-displayed LPs, according to Rick Kelly, owner of 2,500 square-foot Records Inc. The corner on which the store is located is the second busiest intersection in Oklahoma City. (Picture by Rick Kelly)

Phonogram Issues Merc. Golden Classic Series

NEW YORK—Phonogram's classical division will issue a new series, Mercury Golden Classics, comprising of acclaimed Mercury recordings released from 1958, which will be pressed in Europe and imported

for distribution in the U.S. market. The move marks the first time that an American company's recordings have gone such a route regarding distribution and manufacturing, according to M. Scott Mampe, director of product development.

The series, Mercury Golden Imports, will be manufactured by Philips in Holland, and in their updated form, will have the same quality that is standard for Philips Imports, Ms. Mampe said. An initial release of 18 albums is scheduled. All, with the exception of one, which is a elec-

(Continued on page 47)

RIAA Summons Label Executives To NAPRA Meet

LOS ANGELES—The Recording Industry Association of America (RIAA) has called a meeting of recording executives to meet with members of the National Association of Progressive Radio Announcers here to discuss ways and means the record industry can help combat drug abuse.

Hillary Hicks, secretary of NAPRA, said that his understanding was the meeting would be a closed meeting and that local record labels and their respective trade representatives each, mostly from their a.d. departments, NAPRA was contacted by Stan Gorikov, president of RIAA, in regard to the meeting.

The meeting will be Oct. 2 in the Century Plaza Hotel here starting at 9:30 a.m.

RIAA will officially unveil their

(Continued on page 66)

Western Mgrs. Fete Warner's Joe Smith

LOS ANGELES—Joe Smith, president of Warner Bros. Records, was presented with the industry man of the year award last Friday (21) by the Conference of Personal Managers, West.

Making the presentation was Don Giesowich, president of Captain Records. Guests and present included: entertainer of the year, Liberace; Alan Griffith; TV personality of the year, Peter Marshall; Cliff Arquette; and a special award, Monique James, George Peppard.

The 17th annual awards dinner was held at the Beverly Wilshire Hotel.

MCA UNVEILS ELTON JOHN 2-LP SET VIA TV STUNT

LOS ANGELES—The new Elton John 2-LP package "Goodbye Yellow Brick Road" on MCA Records was unveiled here Thursday (20) in a mini-television special telecast. The show, which had been held even Greenbriar, N.C., thrown in as a hoax. The telecast, which featured a question-and-answer session with radio personalities such as Bill Weaver of KRCF-AM in San Francisco and Tom McKay, music director of KNX-FM in Los Angeles, had a hookup between stage 6 at KTLA-TV here and the Hilton Hotel in New York. About 50-60 radio and press executives were on hand in either place. John had performed in Hawaii and was to be on the road to New England and to Greensboro to prepare for his next performance on a 42-city tour.

Gus Dudgeon, with Rocket Records president John Reid, directed the press function here. Bernie Taupin, who writes lyrics for John's music, guided the New York function. In both places, executives on hand got to hear a preview of five tunes from the album, which should be available in a couple of weeks. Tunes included his next single, "Goodbye Yellow Brick Road" and "Funeral for a Friend/Love Lies Bleeding," a rock masterpiece.

Mike Maitland, president of MCA Records, flew back from negotiations with BMI Records in London to be on hand in Los Angeles for the event. Ardie Mogull, vice president of a.d. for MCA Records, was also there, along with other MCA executives.

But after it was all over, John and his band walked out from behind a screen. They had been on television in Los Angeles, but the set was only a few feet away. Greensboro had been a hoax. New York, of course, must be presumed to have been real.

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Musical Isle's Recycling Deflates Returns, Adds to Profits

By SAM SUTHERLAND

NEW YORK—A comprehensive recycling program for both albums and singles has brought significant reductions in returns for the Musical Isle of America, St. Louis branch and its satellite racing operations in Kansas City, Denver and Baltimore-Washington.

The program, initiated 18 months ago by MIA vice presidents Norm Hausfater and Norm Wientroer, has been designed as a profit-making policy, and has brought returns this year to below 20 percent, according to Hausfater. That figure is significantly below the national average on returns, Hausfater added.

Under MIA's program, separate new product and return areas have

been replaced at the warehouse by a master picking area. When product arrives, all defective pieces are separated, and the remainder is graded as then newly ticketed. Product is then returned to the master picking area, where it is funnelled to new locations, permitting records to enjoy a second chance.

The policy is automatically operated for all LPs and 45s.

With singles, specific titles are subject to the same recycling process, with new sleeves and price information. MIA reports that they have salvaged 3,000 to 4,000 sales, through four outlets, of singles which formerly would have been returned.

Strong-selling singles that have dropped in sales are retained as well, with new sleeves and price information geared to eventual distribution at older.

Hausfater admitted that the approach is more expensive and requires additional filing and inventory work, with the rebidding the chief expense. However, he noted, this program has been developed so that product returned generally leaves the picking area and is relegated within days after receipt of the records.

Other advantages include reduced freight costs and control of heavy reordering on product that is now reclaimed through the recycling procedure.

Radio Owners Add Studio to Pop Complex

By BOB KIRSCH

SEATTLE—Danny Kaye and Lester Smith, who already own radio stations KJR-AM and KISW-FM here as well as five other stations around the country and concert promotion company Concerts West, have built a 24-track studio here, Kaye Productions.

The studio has already been used by a number of top rock names, including Bachman-Turner Overdrive and Tower of Power as well as newer groups including Texas and Painter. In addition, the studio is used to record jingles for the Kaye-Smith chain of stations and is leased out for independent commercial production.

The firm's commercial branch is known as the Commercial Concept Division. The Concerts West operation is run by Tom Hulett here and Barry Fey in Denver, and promotes primarily rock shows.

Other stations owned by Kaye and Smith include: KJR-AM, Spokane; KXL-AM-FM, Portland; KCKN-AM-FM, Kansas City; and WUBE-AM and WCLX-FM, both in Cincinnati. The majority of the stations offer a 40-track format.

OT Day, general manager of KISW-FM, said the studio has a 24-track, 16-track and 8-track capability. Martin Greene is involved in production, while engineers include Buzz Richmond, Jimmy Gaines, Richie Moore and Dick Malby.

RICH GETS GOLD
NEW YORK—Epic recording artist Charlie Rich has struck gold for the first time with the single "Behind Closed Doors." The tune is culled from the Epic LP of the same name.

Winterhalter Dies at 64

NEW YORK—Hugo Winterhalter, veteran arranger-conductor, died of cancer Sept. 17 in Greenwich, Conn. Hospital. He was 64. With RCA Records for 13 years, he arranged music and conducted the orchestra for such artists as Eddie Fisher, Perry Como, the Ames Brothers and Mel Torme. His arrangements accounted for 11 gold records by other artists on the label.

During the big-band era of the '40s, Winterhalter played with some of the top bands including the Dorsey Brothers and Count Basie. He turned to arranging while with Tommy Dorsey. In 1946, he joined MGM's House of Blues Orchestra, soon signing with Columbia the following year. Winterhalter came to RCA in 1950 where he remained until 1963.

In addition to his studio duties, the musician had conducted the Washington Symphony Orchestra, the Milwaukee Symphony and the Hollywood Bowl Orchestra. He recorded on a freelance basis for other labels. He leaves a wife, two sons, a brother, a sister and three grandchildren.

More 'Festival-Styled' Concerts Planned

LOS ANGELES—A series of future festival style concerts are currently being planned by Nell Plumer, who staged last weekend's first annual Outdoor Country and Western Music Festival in suburban Riverside featuring Waylon Jennings, Kris Kristofferson and Jerry Reed.

The festival, at Vail Lake, was held in what Ms. Plumer called a "natural bowl." The surrounding 2,000 acres had been contoured to give this effect.

Ms. Plumer began preparing for the concert some two and one-half months ago and received her permits on Aug. 14. Because of the late arrival time of the permits, she said, "We had to use a kind of blitz advertising campaign. We ran radio spots, primarily 30 seconds, on 10 stations between Bakersfield and San Diego, including one featuring Jerry Reed. We also put up billboards, ran print ads and distributed posters and flyers."

Admission for the festival was \$3.50 prior to the ac-

tual date (Sept. 22) and \$10 at the gate. Space for 600 campers was available, with a package price of \$37 for two nights for camper space and admission.

Ms. Plumer said she is planning several other festivals, "not necessarily country oriented. We thought the acts on this festival were more crossover than purely country, so we're planning rock festivals in the future. But I think the popularity of country is the direction much popular music is going in."

"I will be doing another festival by next April at the latest," she continued, "and would like to get to the point where I can do one in a different part of the country or in different countries every three months."

For the festival last weekend, Ms. Plumer brought in four trucks, 150 security men, a horse patrol, medical helicopters, medical tents, tents for sleeping and 250 restroom facilities. The only alcohol served at the festival was beer.

Club Review

New Roxy Rocks With Disk VIPs On & Off Stage

LOS ANGELES—Opening night at the Roxy theater night club was a gala affair, pulling together the contemporary music community here and a few other recent events held. Reserve tickets to Neil Young's 500-seat facility had been sold out as soon as the box office opened last week. As the first show audience emptied out through large side exits shortly after 11 p.m., the waiting line for the late show extended far down Sunset Boulevard.

Cheech & Chong made a hilarious surprise guest appearance to start the show. It was announced that previously-billed opening act Grin had cancelled due to illness of a member. However, Grin leader Nick LaFerriere joined Cheech & Young on piano and guitar. The substitute opener was Graham Nash. Young's former cohort in Crosby, Stills, Nash & Young.

Those artists performed at their peak capacity, concentrating on unfamiliar but excellent new songs and winning over a receptive evening audience. A full night will appear next week in Billboard's Talent Section.

Celebrities present in the audience included Elton John, Carole King and Herb Alpert. Executives of many record companies were on hand. Despite predictable behind-the-scenes conversation and stage-walking, quite smoothly, out front. The spectacular intermission diversion was provided by the acrobatic antics of TV's "Soul Train" dancers.

Executive Turntable

BARRY OSLANDER has been appointed director of productions for the newly formed Stone Diamond Productions, a division of Jobete Music, publishing arm of Motown Industries. Prior to his appointment, Oslander had been general professional manager at 20th Century Music. ... **Jim Pettigrew** has been appointed to the publicity staff of the General Recording Corp. Previously a freelance writer, Pettigrew will be responsible for coverage on GRC/Aware Records artists. ... **David M. Richardson** has been named media director for Radio Shacks West Coast stations. Richardson, who has been with the company since 1970 as a regional advertising manager, will be responsible for buying print, radio and television advertising in the states of California, Arizona, Nevada, Utah, Oregon, Idaho, Washington, and Montana.

* * *

Barbara Starling, former general manager of Royal American Records, has been named national sales manager for Nationwide Sound Distributors, a sales agency for independent record labels.

... **Thomas Williams** has been named director of national promotion for Toast Records, a division of Cinnamon Records. Most recently a vice president of Owens-Fair and Associates, a Nashville-based public relations firm, Williams has also worked in the editorial and chart departments of Billboard. ... At Cinnamon Records, **Sue Duncan**, formerly with Mercury Records, has been appointed executive secretary to Cinnamon president **Johnny Morris**. ... **Edie Choran** has departed the Robert Stigwood Organization in Hollywood. He will announce plans shortly. ... **Joe Guerello**, musical director of the Las Vegas Hilton, has been promoted to musical director of Hilton Nevada Properties. ... **Liza Williams**, formerly West Coast head of Island Records and publicist for Capitol Records, has been named music editor of the Los Angeles Weekly News.

* * *

Roger Birnbaum has been named assistant to A&M Records director **akir Kip Cohen**. Birnbaum was previously with Management III and Capitol Records in New York. ... **Bob Lockhart** has been named art director for Warner Bros. Records, assisting executive art director **Ed Thrasher**. ... **Steve Backer** has been named general manager of Impulse Records. He was previously national promotion director for the label. ... **John Dixon** has been named to the newly created position of assistant national promotion director of Impulse and Bluesway Records. He was previously a promotion man for ABC/Dunhill Records, West Coast. ... **Woodrow W. Riggs** has been named western region credit manager for Capitol Records. ... **Bob Elsner** has exited as West Coast editor of Crawdaddy Magazine to form Hard Jack Productions in Hollywood.

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Record Hunter Lease Expires April '76

NEW YORK—Record Hunter's present lease expires April 1976, not April 1974 as stated in Billboard Sept. 22. A 10-year lease is being negotiated, effective April 1976, according to a JayBob Enterprises spokesman.

More Late News
See Page 66

NAT FREEDLAND

New
from

AMERICA'S FAVORITE SINGING COWBOYS

THE ADVENTURES

OF PANAMA RED



wise
NEW RIDERS,
SAN FRANCISCO.

WILL HAVE BAND
TRAVEL.

September 29, '69
Universal City Amphitheatre,
with Waylon Jennings & Commander Cody
Los Angeles, California
October 1
The Palestra, Univ. of Rochester
October 13
Capitol Theatre, Passaic, New Jersey
October 19
Gym-Micdeley Co. College, Edison, New Jersey
October 19
Lambeau Auditorium, Columbia, South Carolina
October 20
Duke Univ.-Duke Indoor Stadium
Bogart, North Carolina
October 21
Virginia Commonwealth Univ., Richmond, Virginia
October 22
Tower Theatre, with Commander Cody
Philadelphia, Pennsylvania
October 23
Orpheum (Aquarius), Boston, Massachusetts
October 27
University of Maryland, with Commander
Cody, College Park, Maryland
November 1
Coliseum, with Commander Cody, Houston, Texas
November 2
Laurie Auditorium, San Antonio, Texas
November 3
Texas Hall, Univ. of Texas, Arlington, Texas
November 5
Memorial World Headquarters, Austin, Texas
November 16
Chase Hall, Williams College
Williamstown, Massachusetts
November 17
Cathedral Center, Colgate Univ.
Cortez Ct., Hamilton, New Illinois
November 18
Paramount Coliseum, Univ. of
Hartford, Hartford, Connecticut
November 20
Majestic Theatre, Princeton, New Jersey
November 23, 24
Academy of Music, New York City, New York
November 25
Chicago Auditorium Theatre, Chicago, Illinois
December 4
Milwaukee Arena with Beach Boys (tentative)
Milwaukee, Wisconsin
December 5
University of Wisconsin, Dane County
Community Coliseum with Beach Boys
(tentative) Madison, Wisconsin
December 16
Winterland, San Francisco, California

The frontier spirit isn't dead in America. It's alive in the music of the New Riders of the Purple Sage.

The New Riders have always been rock and roll trail-blazers, whether it's been on their enormously successful tours, or on their critically acclaimed and best-selling albums.

Now they've got a new album called "The Adventures of Panama Red," their tightest, prettiest and most imaginative effort to date.

So when the people of America search for new frontiers, whether on foot, by horse, or just sitting at home, you can bet that "Panama Red" will help them get there.

ON COLUMBIA RECORDS AND TAPES



A hit single
"MIDNIGHT HOUR"
#6934

from a hit album
SD 7024



CROSS COUNTRY

On Atco Records and Tapes

Watch Cross Country perform their hit single on Don Kirshner's Rock Concert TV Show featuring The Rolling Stones during the week of September 27 through October 6.
See local listings for time, date and station.



This One



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Covered and Licensed

WATCH OUT FOR THE "EXPRESS"

Los Cochinos

Wait a Choo-
Band!

the one the only
Tommy Sunko
Your kind of guy

BASKETBALL JONES

AT THE PLATY
SEPT 25TH

IT'S
NEED TO BE CLEAN
CREATIVELY

IN CONCERT OCT 27TH

Cheech
&
Chang

SANTA MARIA
MISS
TERA HAUTE
CLICKS
PITTMAN
RUMBLE
SOUNDS FOX

IS NE1
PROUDLY PRESENTS

RECORDS
RECORDS

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CHEECH

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5112 HOLLYWOOD BLVD
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Reed

Boogie-Woogie Jumps Again as '70's Disks Go Like the '40's

Continued from page 1

Me Daddy" and "Don't Sit Under the Apple Tree," on both labels.

MCA's Andrews release, however, is a two-record set which has 24 tunes, while Paramount's is one LP with 14 of the Sisters' hits. The MCA package goes for \$6.98; Paramount's for \$5.98, suggested list.

The MCA package, "The Best of the Andrews Sisters," was taken from the monaural disks of the forties, in the days before high fidelity, and rechanneled for stereo. The Paramount album, "Boogie-Woogie Bugle Girls," runs from the forties re-recording their old hits in the fifties and sixties in stereo sound studio.

Consistent Midler LP

The Midler album is still on the chart this week at 62, continuing its long hit run. The single, from the album, "Boogie-Woogie Bugle Boy" by Miss Midler, was a long-time chart favorite. The Peacock Sisters album is currently No. 17 on the chart and has been enjoying a substantial run so far.

More examples of records highlighting forties tunes which are getting chart action are "A Little Touch of Schmidlum in the Night" by Nilsson on RCA and "As Time Goes By," a single from the album.

53 Bawling Average

Strong indication of the impact of nostalgia is the rare appearance of five of the first six "Those Glorious

MGM Musicals," on the best-selling chart and "Bubbling Under." The two chart markers are at 187 and 194. The two-for-one movie soundtracks retail for \$7.98. It's understood that the outstanding sales performance has MGM deliberating another set of reissues, possibly before Christmas.

Even the classical best-selling LP chart reflects the forties revival. The "Now Voyager" and "Seahawk" LPs, both of which contain key excerpts from old movie tracks, have

been consistently chart-placers for classical sales departments and stores.

The Paramount Andrews LP is being promoted by the mailing to key dealers of a 20 x 24-inch four-track tape, which can be being mailed to M&R, top 40, progressive rock and campus radio stations.

George Cukor, creative services director, MCA, said the label is mapping a promotional campaign which will include merchandising support nationally.

Audio Devices Slates 'Q' Disk-Making Plant

WINCHESTER, Va.—Audio Devices, Inc., will construct a 26,000-square-foot disk manufacturing plant here in move to designs capturing an increasing demand for 4-channel disks and the emergence of the videodisk market, according to Peter Cunha, the new

According to Cunha, the new plant, for which ground will shortly be broken, will be the most modern

facility of its kind in the world. It will replace Audio Devices' existing facility at the same location.

Audio Devices' chief executive said that the new plant will incorporate "clean room coating and inspection facilities, fully automated handling equipment and a new proprietary process for insuring absolute flatness and smoothness both of the aluminum disk and lacquer coating which will make it the most modern disk in the world."

"These features," said Cunha, "are necessary as the trend of disk recording has been to pack more and more information into narrower and shallower grooves, thereby making manufacturing tolerances in flatness, smoothness and cleanliness tighter and tighter."

Chief output of the plant will be unlabeled aluminum disks for use in the manufacture of high-fidelity sound and video recordings.

Cunha disclosed that some videodisks already in existence utilize virtually the same manufacturing process for which the Audio Devices master disk would be the best choice.

He continued, "For those videodisk applications in the development stage, we have been working closely with the appropriate companies in order to provide mastering media which will meet their specific requirements." Joseph Kempler, the firm's director of advanced technology projects, heads the research and development of this technology.

Audio Devices, a subsidiary of Cambridge Electronics Co., Inc., first U.S. licensee of Pyral, a French firm which developed the lacquer disk manufacturing process. The company has been in production since 1937. The new plant will begin production within a year.

Travel Costs Acts \$20-\$30 Mil Yearly

Continued from page 1

supplied five technicians and a 30-foot truck to carry the sound equipment. It included a dozen bass bins and a dozen horns. Two console controls, one situated in the middle of the audience on first floor, which controlled the hall's sound; and another stage right which controlled the sound and volume for the stage monitors. The monitors, for the performers, were carried on all dates. Two half-track tape playback systems and an auxiliary cassette playback system ensured against the important sound effects used by Cooper not being heard during the two-hour performance.

Shure Microflex used

Thirty Shure microphones made by Shure, were used during the tour. Fourteen mikes were arranged around drummer Neal Smith during a show. There was a three-channel intercom system with 10-station hookups, with one channel hooking up all sound system people, while the second joined the lighting crew. The third channel was a safety system in case of breakdown. Brian Borthorn was chief audio engineer. His wife, Patty, directed spot cues. They had two assistants.

Lighting equipment weighed six tons, Lied said. Joe Gannon, a stage producer, who did Neil Diamond's Broadway show, was brought in by Cooper to design the stage and lighting. "Alice Cooper is a theater," Lied stated. To ensure proper lighting, the show had 70 spot lamps, similar to the ones used above movie and TV production stages. Twenty lamps, equipped with 1,000-watt Lube bulbs, hung above the performance, attached to a two-inch metal pipe 40 feet long. The stage floor was 100 feet wide, with a perimeter of 100 feet. Cooper's promoter to furnish this essential at the location of the concert. The bulk of the other lamps were encased in a 20-foot wide and 20-foot high modular stage unit made of plexiglass and steel, which was surrounded by a surrealistic steel arch. The booking pact also carried a rider, requiring a stage area 60 x 30 feet to enable the Cooper stage show to be set up and

to stage the show.

The stage, which took almost two months to design and construct, along with other lighting materials, weighed between three and four tons.

The lights, stage and miscellaneous small equipment including at least two sets of musical instruments for the musicians, which included the five men in the group and two backups, were transported in two 40-foot air-supported tractor trailers.

The need to surface the heavy equipment cut the average jump between shows to about 400 miles per day. This cut down on the number of possible playdates booked by John Podell of B&M Enterprises, New York, exclusive world booker for the Cooper show. There is a strong possibility that the tour will go on into late year to some of the cities which Cooper did not play in the March through June junket. (See next week's *Billboard* for more about Alice Cooper, Jethro Tull's touring and travel specialists in touring record acts.)

Redding Sues Jeffrey Estate

NEW YORK—Noel Redding, former bassist with the Jimi Hendrix trio, has filed suit against the estate of the late Hendrix manager, Michael Jeffrey. The action alleges that Jeffrey "converted to his own use" money which should have gone to the trio.

Redding's share of the group was 25 percent and the suit alleges total earnings over \$8 million are involved. A similar suit against Warner Bros. for back royalties earlier this year won Redding a "five-figure settlement," according to his attorney, Michael Shapiro.

Ampex Music Resurges; New-Account Campaign

Continued from page 6

AMF's custom duplicating wing, another important revenue spinner for the company, has recently been reorganized to cope with the firm's increased push in this market, with Harvey Uzman heading the operations.

Describing the custom duplicating wing as AMD's greatest success story, Slover said the success was due in part to the fact that AMD was offering a total service encompassing mastering, mixing, billing, shipping, warehousing, inventory and returns.

The weakest link in the AMD chain is probably the division's prerecorded open reel catalog, which according to Slover was not nearly as successful as the firm would like it to be. He said that although the open-reel catalog was most popular with record stores and from AMD's direct mail buyers, the major difficulty was in getting music retailers to give it shelf space.

"In an effort to come to grips with the problem, we have launched a comprehensive market testing project in the hope it would supply us with new marketing and merchandising ideas," Slover said.

Meanwhile, AMD has added 20 albums to its catalog of 4-channel open reel tapes, and from the number of quadraphonic titles in the division's open reel catalog.

The new releases include Ronnie Aldrich, Stanley Black, Tony Motola, Family Guitar Band, Tom Jones, Moody Blues and Chi-Lite.

Probe Mounts 'Ecstasy' Push

LONDON—Probe Records, U.K. distributor for product by ABC/Dunhill's Steelly Dan, is mounting a strong point-of-sale promotion campaign for the act's new album, "Countdown to Ecstasy." 15,000 display cases are being distributed to record stores, and full-page ads are being taken out in the consumer music press. A series of 45-second spots is being aired over Radio Luxembourg.

Labeled as also sponsoring a Steely Dan balloon race at Radio Luxembourg's race meeting at Brands Hatch.

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FACT: Record industry trade papers are the most effective means of influencing radio programmers.

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Billboard commissioned the research division of Hagen Communications, Inc. to do in-depth research to disclose for the first time—how advertising in these publications influences airplay.

Various record manufacturers designated St. Louis, Missouri as a typical music market, prompting the research team to contact 20 radio stations with individuals at 20 of the 21 St. Louis stations that program music. Here's what they found:

Of the top ten sources of information used by radio programmers, trade publications lead

the field with a decisive 63.7 per cent margin.*

More than the individuals interviewed in St. Louis admitted being influenced, in various ways, by trade paper advertising.

After determining that trade paper advertising does, indeed, influence radio programmers, the researchers wanted to know how the different record industry trade papers compared against one another.

Within the St. Louis Market, 92% of the key programming sources read **Billboard**.*

More time was spent reading **Billboard** than almost the combined time spent reading the other two publications.

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*Statistics compiled from independent research conducted by Hagen Communications, Inc. and is available for examination on request.

Talent

Massachusetts Entertainment Complex Bows

NEW YORK—The Performance Center, a new entertainment facility, opens in Cambridge, Mass., on Oct. 22. The venue will focus on rock, jazz, blues and other attractions, with shows to be given in two "mini-concert halls" within the facility.

The complex, which is built on the site of the Harvard Square Car Barn in the center of Harvard Square, with 22,500 square feet of space divided into the two clubs,

known as Performance I and II. Both rooms will feature food and liquor.

Roger Abramson, vice president and executive producer for the center, anticipates bookings for seven nights each week, with additional talent programming on weekend evenings and afternoons. Admission prices will vary from \$1.50 to \$4.00.

Talent, drawn from national

headliners and local acts, will be budgeted at \$25,000 per week.

Other features include vintage art deco theater seats completely restored; an enclosed ramp to the top floor, permitting crowds to wait in line without exposure to the weather; a 100-seat restaurant; 125 studio instruments and staging equipment directly to the stage; dressing rooms directly backstage, equipped with refrigerators, showers, hot plates and couches; fully automated ticket booth; suspended lighting and sound platform; a sound system tagged \$50,000, offering 200 speakers. A Performance Hall with 128 seats in the performance area, 16-track control and mixing console to facilitate live recording; a \$25,000 lighting panel; movable acoustic ceiling panels and drapes to permit adjustment of the room's sound characteristics; sliding plexiglass skylights on the ceiling; a wall of large windows in both rooms, providing the audience with a view of the Cambridge skyline; and a 128-seat, a customized, automated bar system permitting maximum speed in operation and inventory control.

The complex has been located in Harvard Square to draw upon the city's estimated student population of 200,000, with major campuses within walking distance including Harvard, Radcliffe and MIT.

The Performance Center is a Massachusetts corporation comprising several area businessmen, with George Berbeco serving as president and Peter Wasserman as vice president.

Kiel, Concert Pact on Coast

LOS ANGELES—Concert Associates and Kiel Enterprises have joined forces here to initiate a series of pop and classical concerts in San Diego.

First presentation will be the Big Band Cavalcade, set for the San Diego Civic Theatre on Sept. 22. The concert is the first seven bookings set for the next few months, with the series possibly to be expanded further.

Other attractions will include the Vienna Boys Choir, Johann Strauss Orchestra, Gilbert O'Sullivan and Carnival de Mexico. The series will be promoted and produced by Steve Kiel and Jim Rasmussen of Concert Associates and Robert and Jim Kiel Enterprises, with tickets to be sold on a series basis with a minimum of four concerts for a season discount and preferred seating.

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SEPTEMBER 29, 1973, BILLBOARD

Studio Track

By SAM SUTHERLAND

TMI Studios in Memphis is the first new installment of Jerry Lee Lewis' ongoing bid to revitalized his career. When the last two were London-based, Lewis' return to his old stomping grounds drew mostly on local (and not so local) support from Steve Cropper, Chips Moman, Charlie Rich, Alan Toussaint, and Doug Sahm, among others. Huey Meaux is producing, with the "Southern Roots" theme to be buried by tunes like "You Don't Know Me," "Say It Again," "Money," "Hold On, I'm Comin'," "Tell It Like It Is" and a whole slate of other chestnuts. Lewis is tracking for the set. Just which titles will surface remains to be seen.

Meanwhile, at Warner Bros. Studios in Burbank, Ted Templeman is toiling up for three ongoing projects, led off by his pet rockers, the Doobie Brothers. Don Lanier is engineering, as he did for the last two LPs. Templeman also produced Mustang, the band fronted by the former guitarist ally of Van Morrison and Edgar Winter, and Chunky, Novi & Ernie, which is apparently a band not a bagel combination.

Artie Guthrie's launching his next, with John Pills and Lemmy Wurkner producing pro-wise. Which, in Guthrie's case, again means some distinguished support. Ry Cooder, Jim Gordon and Washita's own Jesse Ed Davis are assisting.

Other projects: the Credibility Gap, recording their first comedy set for Warners with producer Bobby Hata, and the final work on Warner's six-disc 50th Anniversary film music package.

Also in L.A. is Richard Perry, whose involvement with Martha Reeves' new album has resulted in contributions from such stars as Jim Keltner, Nicky Hopkins, Jim McDonald, Jesse Ed Davis and George Harrison. Perry's recently finished tracks by Ringo Starr, Andy Williams and Barbra Streisand for their respective LPs.

The Reeves' sessions have been underway at Producers' Workshop

Up in Minneapolis, latest from Sound 80 notes that New York's Fall Guys and their L.A. producer, Larry Cox came to the room for work on their album with arranger Dave Roberts. Minneapolis' own John Sonnen/Drake, now with Overdrive, are also working on the Sound 80s' latest, *Herb Pihlader* and engineer *Tom Jung*. Pihlader is producing and arranging the dates, which feature some local boys for the band, Uncle Dave Karr, Bill Berg and Bill Peter-

Chicago guitarist, Ron Steele, who played on those sessions, is working on a "good" music album for Overdrive with Pihlader.

Both those dates were 32-trackers, by the way.

Another recently updated New York room is Broadcast Recording Studios, which has added a new 24-track Audio Design console to Studio B, and a new 16-track console for Studio B.

The rooms also have quadraphonic monitoring, newly tuned and designed control rooms and both Dolby and DBX noise reduction.

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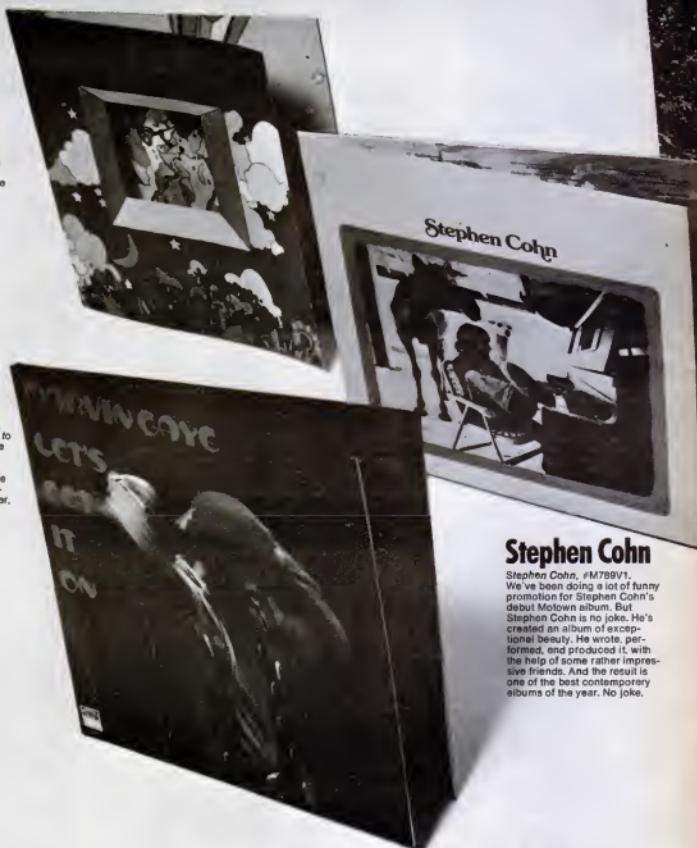
A Motown Christmas

#M795V2.

Christmas in September? Yes, if you listen to the Season's Best in December. And Motown has the Season's best Christmas album. The Temptations, Stevie Wonder, Diana Ross, The Jackson Five, Smokey Robinson & The Miracles, Diana Ross & The Supremes. A two-record set for the price of one. A great Christmas gift.

Marvin Gaye

Let's Get It On. #M299V1.
The Passion (Let's Get It On),
The Pleasure (You Sure Love to
Belly), The Pain (If I Should Die
Tonight). The title comes from the
emotions laid bare in this
Marvin Gaye album about love
—the album of the year, intro-
duced to you in September,
which was certified platinum
six weeks after its release.



Stephen Cohn

Stephen Cohn. #M789V1.
We've been doing a lot of funny
promotions for Stephen Cohn's
debut Motown album. But
Stephen Cohn is no joke. He's
created an album of exceptional
talent here. He's performed,
produced it, with the help of some rather impres-
sive friends. And the result is
one of the best contemporary
albums of the year. No joke.



You never heard it so good.

Gloria Jones

Share My Love, #M790V1. From Motown in Los Angeles, to touring Europe with Frank and Joe Cocker, Gloria Jones is probably one of the best known, most loved and respected performers in music. She's also one of Motown's most gifted writers and producers. And now, her debut album as a Motown artist is ready. And what Gloria adds to the Motown Sound now, proves that everything everyone has been saying about her is true.



Willie Hutch

Fully Exposed, #M784V1. The man who scored *The Mack* is back with his own solo album. And his full musical potential is easily heard and to hear. There's exciting new material, and some Willie Hutch classics like *California Man*, *Way Down Yonder*. These are written, performed and produced by this dynamic artist.



The Jackson Five

Get It Together, #M783V1. The boy gets together quite like the boy. And this album offering is no exception. It's release coincides with the dramatic conclusion of their *Get It Together* World Tour and, as its title so clearly indicates, the album includes their latest hit single.

Who/Where/When

(All entries for WHO-WHERE-WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

- KAY ADAMS (Capitol): Wild Goose, Ingleside, Des Moines, Iowa (11-12).
- CANNONBALL ADDERLEY (Fantasy): Sir Morgan's Cove, Worcester, Mass., Oct. 8 (2).
- ADAM JONES (Columbia): Fairgrounds, Swansea, Mass. (9-17).
- BUDDY ALAN (Capitol): Ogden, Utah, Oct. 6; Imperial Room, Tampa, Fla. (8-10).
- LUTHER ALLISON (Motown): Rock & Roll Farm, Wayne, Mich., Sept. 25.
- BILL ANDERSON (Decoy): Time Tunnel, Oct. 12; The Palace, Las Vegas (7).
- CHARLES ANTHONY (Columbia): Theatres, McCormick Place, Chicago (7).
- BACHMAN-TURNER OVERDRIVE (Mercury): Palace, Detroit, Oct. 12.
- JIM BAILEY (United Artist): Holiday House, Pittsburgh, Oct. 12-22.
- GARY BARTZ (Fantasy): Keystone Korner, Las Vegas (7).
- BEES GEES (Atco): Medan Sports Palace, Japan, Sept. 23. Dylana Itei Senaya, Japan (26-27).
- SOURABHAYA SPORTS PARK (Mercury): Las Vegas (7).
- HARRY BELAFONTE (RCA): Caesar's Palace, Las Vegas, Oct. 11-31.
- TONY BENNETT (Mercury): Plaza des Monuments, Sept. 23, Hamilton Place, Hamilton (29-30).
- MIRTHA (ABC): Failla Church Civic Center, Fair Church, Mo. (7).
- CHRISTY CANIER, Whistling W. Va. (7).
- Dalek, Ill. (10); Daily Planet
- BLUES OYSTER CULT (Columbia): Academy of Music, N.Y., Oct. 6.
- TONY BOOTH (Capitol): Shining Iron, Back Bay, Boston, Sept. 29; Western Club, Houston, Texas, Oct. 4; Golden Stallion, San Antonio, Texas (8).
- ST. SCHREDER & HAN VICTORY, Texas (8).
- JIM ED BROWN (RCA): Country Music Cabaret, Ft. Lauderdale, Fla. Oct. 9-10.
- JACKIE BROWNE (Aygum): Philharmonic, N.Y., Oct. 7.
- ANITA BRYANT (Word/Mynn): Diplomat Hotel, Hollywood, Oct. 4, Tulsa, Okla. (5).
- JULIE BUDD (RCA): Host Farm, Lancaster, Pa., Sept. 29.
- TOUCH OF BUDD (Paramount): Coco Hotel, Indianapolis, Ind. (27).
- KELLY CLOVER (MCA): Betsville, Mass., Oct. 6. Beauregard Parish Fair, DeRidder, La. (10). Dahington (12).
- CHOMPON BROS. (Dot): Coshcothorn, Okla., Oct. 6.
- JOHN COED (ASAP): Jubilee Auditorium, Calgary, Alberta, Canada, Oct. 6.
- ANDRAE CROUCH & THE DISCIPLES (Light): Birmingham, Ala. (10). 4th Avenue Baptist Church, Birmingham, Ala. (11).
- JERRY CLOWEN (MCA): Betsville, Mass., Oct. 6. Beauregard Parish Fair, DeRidder, La. (10). Dahington (12).
- HARRY CHAPIN (Erasus): Bells, End, N.Y., Oct. 6.
- RAY CHARLES (ABC): Los Angeles, San Francisco, Tampa, N.Y., Oct. 6.
- JOHN COED (ASAP): Beauregard Parish Fair, DeRidder, La. (10).
- CHARLIE DANIELS (Buddies): Kansas City, Kansas, Oct. 6.
- DAVID DEXTER (Mercury): Richland Country Club, Nashville, Tenn. (5); Civic Center, Ocean City, Md. (6); Alvin Green Theatre, Chicago (7); Chathoochee Fox, Atlanta, Ga. (8).
- MAC DAVIS (Columbia): Douglas, Ariz. (Sept. 27); Phoenix, Ariz. (28); Kearney, Neb. (29).
- SKEETER DAVIS (RCA): Fair, Midland, Mich., Sept. 25. Fairgrounds, Durham, Conn. (28); Park Center, Charlotte, N.C. (29); Fair, Stone Ranch, Eschwege, R.I., Oct. 7.
- JOHN DENVER (RCA): Concourse, San Diego, Calif. Sept. 24; Civic Auditorium, Madison, Wis. (28).
- OMAHA (RCA): Omaha, Neb. (29); Omaha, Neb. (29); Sioux Falls, S.D. (30).
- ANNIE, Seattle, Wash. Oct. 7.
- CIVIC THEATRE, Albuquerque, N.M. (12).
- DEE DEXTER (Mercury): Heaven, Pontiac, Mich. Oct. 6.
- JOHNNY DICKENSON & THE COUNTRY BOYS (Capitol): Sept. 26-30.
- TONY DUNLOP (Dot): 2 San Francisco, Calif. (10); San Jose, Calif. (11); N Hollywood (8); Ridgecrest, Calif. (9); Sacramento, Calif. (10); Seaside, Calif. (11); Onward, Calif. (12).
- WILLIE DIXON (Mercury): The Mocambo, Toronto, Canada. Oct. 1-6; Kenney & Castaway, N.Y. (8-14).
- NEIL DOHERTY (Asylum): San Diego Civic Theatre, San Diego, Calif. Sept. 30.
- ROY DRUSKY (Mercury): Guymon, Okla. (Oct. 4); Colorado Springs, Colo. (5); St. John, Mo. (6).
- STONEY ENDERSON (Capitol): Randy's Club, San Antonio, Texas Oct. 6.
- EL ROACH (Columbia): The Brewhouse, El Paso, Texas (5).
- FACES (Warner Bros.): Big Surf, Phoenix, Ariz., Oct. 6. Oakland Coliseum, Oakland, Calif. (9); Sports Arena, San Diego, Calif. (10).
- FLASH (Sovereign): Music Hall, Oklahoma City, Okla. Sept. 28, Music Hall, Kansas City, Mo. (29); Kangaroo's, Kansas City, Mo. (30).
- ROY GALLAGHER (Polaris): Coliseum, Seattle, Wash. Oct. 6. Coliseum, Vancouver, B.C. (7); Oakland Coliseum, Oakland, Calif. (9); Sports Arena, San Diego, Calif. (10); Big Surf, Phoenix, Ariz. (11).
- CRYSTAL GAYLE (MCA): Appleseed, Indianapolis, Ind. Oct. 12.
- STAN GETZ (Capitol): Jimmy's, N.Y., Sept. 27-6.
- JACK GREENE/JENNIE SEELY (Dot): Oct. 6.
- JOHN HANCOCK (Mercury): Las Vegas (7).
- GYPSY (RCA): NEC Convention, Sioux Falls, S.D. Oct. 11.
- MERLE HAGGARD (Capitol): Civic Auditorium, Portland, Oregon, Sept. 28; Drovers House, Seattle, Wash. (29); Queen Elizabeth Theatre, Vancouver, B.C. (30).
- Brown Marionette Coliseum, Cincinnati, Ohio (1); The Palace, St. Louis, Mo. (2).
- JOHN HANCOCK (Mercury): Las Vegas (7).
- JOHN HANCOCK (Mercury): Columbus, Ohio (8); Municipal Auditorium, Cincinnati (5). Veterans Hall, Columbus, Ohio (6); Music Hall, Cleveland, Ohio (7).

- TONY HAMPTON, New Orleans, La. Oct. 8; Auditorium, New Orleans, La. (10-11).
- JOHN HAMMOND (Columbia): Grandel's, Philadelphia, Sept. 25-29.
- FREDERIC HANSON (Capitol): Civic Theatre, Arren, Birmingham, Ala. Sept. 26.
- MASONIC AUDITORIUM, Toledo, Ohio (30).
- WATERGATE, Trappe, Md. Oct. 2-3.
- JOHN HANCOCK (Mercury): Las Vegas (7).
- MEMORIAL, Syracuse, N.Y. (8); Masonic Temple, Scranton, Pa. (7).
- SHIMMERHORN'S (Capitol): The Egress, Van Nuys, Calif. (2-4).
- URIAH HEEP (Warner Bros.): Hoffman Pavilion, Houston, Texas Oct. 6. Municipal Auditorium, Orleans, La. (7).
- HILLSONG SPRINGS (Capitol): Marriot Hotel, Philadelphia, Sept. 25.
- STAN HITCHCOCK (Caprice): Wichtelkasten, Oct. 12.
- HICK HOGES (Just Sunshine): Red Creek Club, Rochester, N.Y. Sept. 23-24.
- MANNSPORT, Bryan, Mo. Oct. 2-3.
- OBITUARY, Birmingham, Ala. (10).
- HOOKFORD (Allison): New York, Oct. 12.
- ICARUS (ESP): Midnight Sun, Charlotte, N.C. Sept. 23.
- STAN HILL JACKSON & A MINUTE MEN (Capitol): Stevens, Md. Sept. 30.
- Elkton, Md. Oct. 5.
- WAYLON JENNINGS (RCA): War Memorial Auditorium, N.Y. Oct. 12. Masonic Temple, Scranton, Pa. (7).
- SPRINGFIELD (Dot): Springfield, Mo. (11-12).
- ELTON JOHN (MCA): Civic Arena, Pittsburgh, Pa. (10); 9th and Madison, Midtown, N.Y. (11).
- GRANDPA (Dot): Coshcothorn, Okla., Oct. 6.
- BARRY KATZ (Dot): Sheraton Motor Inn, Columbus, Ohio (1); The Greenbrier, White Sulphur Springs, W. Va. (2).
- STAN KENTON (Phase 4 Stereo): Grant's Cab, N.Y. (10); Sioux, Mo. Oct. 7; Detroit Athletic Club, Detroit (11).
- ROBERT KLEIN (Buddah): Hall, Liverpool England (6); Goldhill, Preston, England (10); Hard Rock, Manchester, England (11); Fairfield Hall, Croydon, England (12).

- BETTE MIDLER (Atlantic): Hoffman Pavilion, Houston, Texas, Oct. 8-21.
- MARILYN MONROE (Perception): Disneyworld, Orlando, Fla. Oct. 8-21.
- MAUREEN McGOVERN (20th Century: Celestial): Civic, Phoenix, Ariz. Oct. 11.
- JOHN MELLENCAMP (Capitol): McCormick Place, Chicago Oct. 6. Masonic Auditorium, Detroit (10). Klein Heus Hall, Albany, N.Y. (12).

- MIREILLE MATHEU (Polydor): Grand Theatre, Quebec, Oct. 3-7. Place des Arts, Montreal (8-15).
- JOHN MELLENCAMP (Capitol): McCormick Place, Chicago Oct. 6. Masonic Auditorium, Detroit (10). Klein Heus Hall, Albany, N.Y. (12).

- ROGER McCURNIN (Capitol): Universal City Amphitheatre, Los Angeles, Calif. (10).
- DON MCLEAN (United Artist): New Theatre, Oxford, England, Oct. 4. Stadium, Dublin, Ireland (10). Royal Albert Hall, Glasgow, Scotland (7); Philharmonic Hall, Liverpool England (6); Goldhill, Preston, England (10); Hard Rock, Manchester, England (11); Fairchild Hall, Croydon, England (12).

- BETTE MIDLER (Atlantic): Hoffman Pavilion, Houston, Texas, Oct. 7. Municipal Auditorium, Kansas City, Mo. (11).
- ROBERT MONTGOMERY (Capitol): Auditorium Theatre, Chicago (12-14).

- STEVE MILLER (Capitol): Civic Auditorium, Sacramento, Calif. Oct. 5.
- MOTT THE HOOPLE (Capitol): Civic Auditorium, Jacksonville, Fla. Oct. 6. Music Hall, Cincinnati (10); Auditorium Theatre, Chicago (11). Masonic Auditorium, Detroit (12).

- RICHARD NADER'S ROCK & ROLL REVIVAL: Myriad, Oklahoma City, Okla. Oct. 6. Madison Square Garden, N.Y. (11).

- NEW BIRTH/MILITETERS (RCA): Fairgrounds, Richmond, Va., Sept. 27. Park Center, Charlotte, N.C. (26).

- RANDY NEWMAN (Capitol): Civic Auditorium, Newark, N.J. (26).

- WAYNE NEWTON (RCA): Sands, Las Vegas, Oct. 6.

- NITTY GRITTY DIRT BAND (United Artists): Indianapolis, Ind. Sept. 23. Bules Creek, N.C. (24). Little Rock, Ark. (29). Denver Civic, (30). Brockport, N.Y. Oct. 12.

- MARY NUTTER (Capitol): Country Club, Anderson, Ind. (26). Sept. 26-29.

- ORLEANS (ABC): Sandy a Beverly, Miami, Sept. 27-29.

- GILBERT O'SULLIVAN (London): Civic Center, Savannah, Ga. Oct. 6. Civic Center, New Haven, Conn. (7).

- TONY O'LEARY (Capitol): Civic Auditorium, Sacramento, Calif. (12).

- TONY O'LEARY (Capitol): Civic Auditorium, Sacramento, Calif. (12).

- BUCK OWENS (Capitol): Carolina Speedway, Castonia, N.C., Sept. 29-30.

(Continued on page 38)

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coming soon

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TOMMY TATE?

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JAMO'S BANDITOS?

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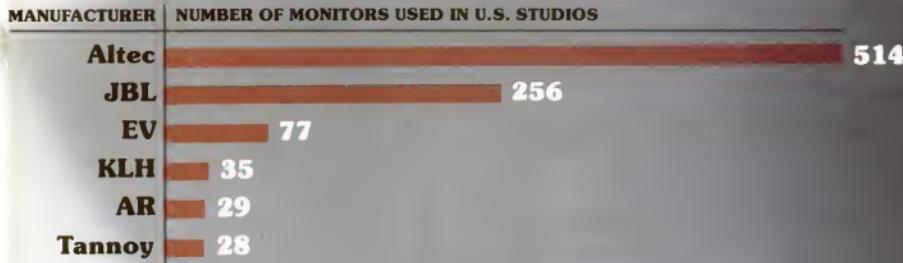
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Radio-TV Programming

Progressive WIVY Gears to Oldies 2-1

JACKSONVILLE, Fla.—WIVY-AM-FM here, which soon hopes to boost power and install a new FM transmitter, has revamped its format, according to president Tom Kirby, "in order to appeal to the vast old audience possible during the station's day parts." Previously, the station was progressive and rated high in men 18-34 years old.

Tom McMurray, a programming consultant based in Charlotte, N.C., was hired over the summer and was a "guiding factor" in the upgrading of the format at the station, Kirby said. "We're now playing within the contours of rock, the music that will get maximum listeners in every period of the day."

Basically, the changes include a new format that calls for two oldies to one current record, new PAMS jingles, a new deejay staff, and a promotion campaign. The changes just recently went into effect. Oldies are slated by the hour, meaning that

some oldies warrant morning play, but not afternoon play. The progressive programming of the evening is relatively unchanged, except that progressive oldies are played. Midnight-6 a.m., the station weaves in two-way phone talk with progressive music.

Kirby said that he'd been happy with the station and felt that WIVY-AM-FM was billing as much if not more than most progressive stations, but with the change a while back of WPLQ-AM to soft from Top 40, "we started looking to see what could be done against WAPE-AM."

WAPE-AM is the major Top 40 station in the area.

Lineup at WIVY-AM-FM includes Rob Hunter, Jack Shaw, operations manager Ray Lynn, program director Bill Riner, and Lee Walsh. WIVY-AM is a daytime station, the FM operates around the clock and is the main focus of the

(Continued on page 24)



KROQ-AM AIR PERSONALITIES AND FRIENDS took 500 contest winners recently on a boat trip to Catalina Island off the coast of Los Angeles in a promotion organized by KROQ-AM President Gary Bookasta. The boat featured live music by several rock bands, including the Marquis de Sade, Black Oak Arkansas, Jimmy Rabbit & Texas. In photo S.S. Catalina. In other photo, air personality Shadow Stevens, left, and personality Johnny Darin, third from left, talk with the Marquis de Sade, who has just finished a new album with producer Tom Wilson. Rabbit and his group performed on the trip back one of his new Atlantic Records releases.



Radio Series Booms Light Label

(Continued from page 3)

at least 250 radio stations for the two-hour deejay show."

The radio production unit, which operates out of his Woodland Hills office here, costs Carmichael around \$25,000 a month, and the show is supplied on disks, are sent free to any station who wants to air them on a regular basis. At least half of the radio stations using his programming are MOR format stations.

True, the cost of operating a radio production facility is expensive, "but it's far less exposure. I could never afford to buy that much time to express myself."

Many Labels Programmed

The shows do play a lot of his own

records, but they also play the records of other artists. There are more than 40 artists, for instance, signed to Light Records, which is distributed by Word Records out of Waco, Tex.

"Actually, the thing that makes this radio show feasible is that the exposure doesn't just end with the radio show. The stations, after hearing a record on the show, will subsequently program the record themselves."

In any case, the shows, provided in stereo, are helping sell records.

Carmichael, an Emmy winner, has more than 200 albums to his credit and 50 music scores for movies, plus scores of numerous television shows. He has done music for

performers ranging from Nat King Cole and Peggy Lee to Roger Williams. He is best known for his sacred music.

Fared Censorship

He said it took the idea for the radio show two years ago "when I got in a dither" over the notion that religious radio stations were postureing themselves as "pious ... in many instances they were a deterrent to religious music because they were opined in the type of music they wanted to play."

"So, I hired a radio man to help me and we set out to see if we could break down the barriers to the newer kinds of religious music ... sacred music performed in a country style ... or the Fred Waring style, or maybe folk-rock in nature ... maybe even acid-rock, though not so hard as that, because I like people to hear the words on the songs."

Studio West Offering Automated Services

ANAHEIM, Calif.—"The Sound of Love," a 24-hour music service created by Studio West here, has been launched on KXKX-AM in San Jose, Calif., and already has two other station clients preparing to bow the format soon, according to president Jim C. Meeker. The easy listening package includes 80 ready-to-air songs all on 10-inch 45s; records; customers receive another eight records of tape each month, plus promos, jingles, and advertising campaigns.

Other formats now in the works at Studio West include "Touch of Gold," aimed at young adults and featuring the best oldies of today and yesterday, and "Contempo," a package featuring a modified Top 40 sound.

Artists in "The Sound of Love" package range from Percy Faith and Tony Mottola, to Andy Williams, Perry Como, Carole King, and Al DeLory.

Meeker said he got the idea for his automated music service from a "radio station in the Midwest" after talking with broadcasters around the country who have automation and were unhappy for one reason or another with their programming service. So, after much time, thought, money, and research, we decided to launch Studio West to offer a top quality product for auto-

mation. I really got the initial idea when I was at KRLA-AM in Los Angeles and, after checking all of the automated stations in Los Angeles, came to the conclusion that not one of them was losing money."

Ky. FM Country

GEORGETOWN, Ky.—WAXU-FM has gone on the air here with country music, according to evening air personality John Quincy. The station is a companion to 10,000-watt daytimer WAXU-AM, which features country music. The FM allows listeners a full-time country station in the market. Air personalities include Vern Thacker mornings, Mike Baker afternoons, Quincy evenings, and Mike Troy weekends.



MOON MULLINS at WINN-AM, Louisville, Ky., plays host to Charlie McCoy, right, Monogram Records artist. McCoy did a store remote with Mullins from Woolco's Indian Trail Trading Post.

KIRO-AM Jingles Featured on Album

SEATTLE—Radio station KIRO-AM, an MDR format station programmed here by Jon Holiday, has launched an album as a radio station promotion. However, this LP is not the usual collection of hit tunes from the past's original material and the foundation for a new set of jingles now being aired on the station. The LP, which includes a booklet of northwest color photos, is called "The Northwest Suite" and ABC Records & Tape Sales, the distribution firm, has just begun racking it in local record outlets for \$5.98. The call letters of the radio station are not mentioned in the music, which is instrumental in nature. The only station reference is on the back of the LP jacket in the lettering.

The jingles themselves are low-key MOR music and vocals take on a song approach. Holiday said, "I'd like to take all of the credit for them myself, but they actually evolved, that is, the album evolved, between John Strachan and myself." Strachan and Bob Zwin, wrote, arranged, and conducted the orchestra. The recordings were made in the studios of PAMS, Seattle.

The unique concept of the album is that the same melody lines in the jingles on the radio station are the dominant themes in the suite on the album.

SEPTEMBER 29, 1973, BILLBOARD

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**To: Bobby Poe
From: Imus In The Morning**

**Dear Bobby,
Is your conference
this weekend?
Thanks for the award!
Love,
Imus**

P.S. Sorry Charlie...It's just like Starkist.

PAIN
(WB 2015)

PLEASURE
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And Now

ECSTASY
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OHIO PLAYERS

Westbound Records are nationally distributed by Chess/Janus Records,
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Also available on **WB** 8-Track Tapes and Cassettes.

ECSTAS



OHIO PLAYERS





IRR Syndicated Show Spots UK Hits Early

Vox Jox

Continued from page 24

top 20 markets that is personality and humor prone. Claims he's a master at production. He's been at stations like WLS-AM, Chicago, and has been at WFTL-AM, Fort Lauderdale, Fla., getting his act together. Yep, he sent me a bunch of air checks; yep, I did listen to them; yep, he's good. . . . **Shane** (yep, that's his air name) writes: "I was going to drop you a line from Richmond, Va. I decided to think better of them and was going to drop you a line. I might be here for a while. I have not received my WK-BW-AM Music to the People teeshirt. Sandy Beach is playing Don Rickles with my 'non-existent' act." **Don Berns** has told his audience how homely I am, and **Jeff Kaye**, the program director, hasn't said a word in nearly two weeks to me, so I believe I am accepted for the 'non-existent' act. **Jeff**, I must say these people constitute one hell of a bunch of guys. What a tremendous feeling it is where you get around an entire staff of pros."

* * *

Ted Atkins, station manager of WTA-AM, Pittsburgh, says that the station is now running about 70 percent oldies, 24 hours a day and are in the process of building a fantastic oldies library. "The new WTA-AM format is off to a great start," goes **Larry O'Brien**, 5:30-9 a.m.; **Chuck Beiskamp**, 9-mo., **Mark Roberts** from WDXZ-AM in town noon-3 p.m.; **John Gary** 3-7 p.m.; **Mike McGann** from WIXZ-AM 8-midnight, and **Tony Lyons** midnight-5:30 a.m. **Myron Cope** does a sports and talk show nightly 7-8 p.m. and **Bill Hillgren** does weekend and swing work.

* * *

Oh, hell, I get to the **Jay Blackburn** letter and it's a bummer. But he doesn't want me to print it. Claims that the last time I got him in trouble with his girlfriend, another girl he was dating on the side, and the entire U.S. Army. But I will print this part: "El

New KFRC-FM Changes Format

SAF FRANCISCO—KKEE-FM, the RKO General radio station here, has dropped its MOR format and changed call letters to KFRC-FM. New format is oldies during the day and, beginning at 7 p.m., KFRC-FM, a Top 40 format station, until the following 6 a.m. In effect, this is counter to the nationwide trend to separate AM and FM formats.

OUR HEARTFELT SYMPATHIES
ARE EXTENDED
TO THE FRIENDS
AND FAMILIES
OF THEPERPETRATORS OF POOR,
DULL AND SPARKLESS
RADIO PROGRAMS.

For those who wish to review their radio, **TRENDS** the comedy service for **Deslays** ought to be part of the program. **TRENDS** (TRENDS, twice monthly the funniest most contemporary Comedy on the market) FOR MORE DETAILS and a FREE issue write:

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Paul is nice. John Thompson of KINT-AM-FM has been good to us. He took us off the beach and loved us. Bruce Earle is chief engineer at KINT-AM-FM and King of Engineering. XEROX-AM in Mexico and is working on the air a little. I am doing a progressive gig on KINT-FM as Jay Blackburn 1-6 a.m. and 6-10 a.m. on WLS-AM. I am half of the morning drive show as Juan Wasilewski (half Mexican, half polack), then on the weekends I am Right-On Ramireze screaming my ass off. Do you think I will be overexposed in this market? Not as long as you wear a good belt, Jay.

* * *

Hoo-ha, I found out what "One Moment Please" is. It's a series of 60-second commentaries concerning topics ranging from conservatism to war, racism, religion and environment. Youth-oriented. By **Mark Crim**, I suggest you call him at 502-582-7368 for a sample. **Al (Al Evans)** Franco reports in from WBLL-FM in Patchogue, N.Y., where he's doing mid-morning 6 a.m. on the Top 40 station. He'd been at WAYE-AM in Baltimore . . . **Jonie**, who'd been at WLS-AM in Downers Grove, WLSQ-AM in St. Louis and so on. "I feel that the research work I'm doing here at KSLQ-FM is by far some of the most rewarding I've ever done. Al Casey is one of the shrewdest programmers in the business and between us we're uncovering some research about the market that no one has ever done before. I would like to also get my vote as Programmer of the Year. After working for him in Detroit and now here, I have the greatest respect for his ability."

* * *

The feedback had been that WHN-AM in New York didn't sound very good. My comeback was that **Chuck Remick**, the general manager, was a man who knew what to do and would eventually get around to doing it. And he did. Starting at 7 p.m. on Aug. 10 and Aug. 19, WHN-AM in all time periods. After going country, there had been a slight drop in audience. But the last ARB showed the station zooming. In mid-18-49 years old 6 a.m.-midnight, the station is third in the market. WABC-AM was first with 65.9, WHN-AM was second with 39.6, WOR-AM was 38.0, WCBS-FM had 33.700, WNEW-30.600, WPLJ-30.600, WNEW-27.600, WRFM-FM 27.600. WHN-AM is coming along pretty good and **Chuck** writes: "Needless to say, we're more than pleased with the indicated audience growth at this early stage," which means that he intends to do even better.

* * *

Jesus Christ, you turn back and all kinds of changes come down the pipe. Like **Don Rose**, for years the morning man at WFIL-AM in Philadelphia going to KFRC-FM in San Francisco. What do you think? But, as of Oct. 15 Rose will be in San Francisco and probably earning more money than anyone else on the air in the market . . . **Bo Donovan** has been named director of group programming for Sterling Broadcasting. **Bob Smith** will be operating out of Los Angeles for a while, then moving to New York. **Bob** has Sterling has stations such as KASH-AM in Eugene, Ore. Pending FCC approval, they're picking up KTW-AM-FM in Seattle and KSDJ-FM in San Jose, Calif. Nice sized little radio chain. **Donovan** has been with the syndication firm of Programming db, Los Angeles.

(Continued on page 34)

SOUTH PLAINFIELD, N.J.—IRR Inc., an affiliate of JEM Records here, is now distributing a new syndicated radio program called "Hearings Around the World." The show, which features not only the best upcoming groups and artists in England but also the well-known acts, is being produced in London and is hosted by Bob Harris. Harris currently hosts "The Old Grey Whistle Test" on BBC-TV and "The Money Programme" on BBC radio.

The stereo program is being aimed at progressive FM stations and those AM Top 40 stations that would like to "broaden the scope of their programming," according to Walt O'Brien of IRR Inc.

"With an increasing proportion of American chartmakers again com-

ing from Britain and Europe, this show will enable radio stations in the U.S. to air the latest sounds weeks before their American release dates. Programmers of progressive rock music is truly a worldwide phenomenon and they are concerned about what's happening abroad," O'Brien said. "Much of this music later finds

its way onto our charts. But most stations would rather have it sooner than later."

The hour-long weekly show is being produced for \$25 per show (\$15 for stations 24 and noncommercial stations) and each station has an "exclusive" for 35-mile radius. Demos available on request.

Reeves Signs Deal
To Syndicate New
'Weekend Rock'

NEW YORK—"Weekend Rock," the FM quadraphonic radio series launched by Yuri Zubran Enterprises here, will be broadcast on three overseas radio networks in addition to a wide number of U.S. FM stations. Yuri Zubran, promoter of the radio syndication series, said the western version of the show will be carried by the British Broadcasting Corporation (BBC), an Australian network, and the NHK (the Japanese broadcasting system).

"Weekend Rock," 90 minutes long, will be syndicated by Reeves Cinetel Inc. The series will be supplied in matrixed 4-channel quadraphonic (compatible standard and available in stereo) and available on 100 FM stations and as many FM university centers each weekend by the first of the year. A mobile recording studio operated by Ego Long Concepts will tape and mix live concerts on location. The show incorporates the audience, artist, and music into "the visual sounds of a live concert," Zubran said.

Random House to Test
Book Sales via Radio

NEW YORK—Random House Inc., the book publishing firm, has sold the rights to a new book dealing with a single featuring poems from the book "Lovin' Touch III" by Dick Summer. Summer, air personality now with WPLJ-FM in New York, has had books of poetry published. This record is, actually, a promotion record for the latest book.

The record was being sent to a few bookstores and record stores, and Random House would like to know what use the stations made of the record "because they are evaluating the impact of radio on book sales."

Some of the shorter cuts on the disk can be played over long record intros or between commercials.

AF YULE DISK USES
COUNTRY & POP ACTS

RANDOLPH AFB, Tex.—"An Old fashioned Christmas," the title of this year's Christmas album issued by the U.S. Air Force Recruiting Service, will be distributed to some 5,000 radio stations coast-to-coast in October.

One side of this year's LP features Sonny James and Connie Smith, backed by the Jordonaires. The other side features MOR music by Ray Charles and his orchestra with narration by air personality Roger Carroll.

RAISING FUNDS for the American Cancer Society recently with a baseball game were WAVZ-AM air personalities, record company executives, and the Carpenters, A&M Records artists. From left: WAVZ-AM music director **Mason Dixon**, A&M Records promotion executive **Frank Barman**, **Karan** and **Richard Carpenter**, and **WAVZ-AM** program director **John Long**. The Carpenters are national co-chairman for the Society. The game raised \$5,000.

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Bob Ruby
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and thank a monument to my "bleep".

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I NEED "Brass Rocks" Send me your demo now
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 "Synful Brass" (Prog Rock)

Name _____ Title _____
Station _____ Address _____
City _____ State _____ Zip Code _____

Country Music

Spero Produces 2nd CTV Special

NASHVILLE—Home Box Office, a Pennsylvania-based cable television firm, has originated its second

successful live show from the Opry House here.

Hosted by Dan Daniel of WHN-AM, New York, the show was carried back to subscribers in Pennsylvania, New Jersey and New York state. It was a three-hour, open-end presentation.

Home Box Office did an initial show several months ago to test reaction, and found the paying subscribers highly susceptible to the live country presentations.

The second show featured Charlie Rich, "Crash" Craddock, Connie Van Dyke, Don Williams, Brian Collins, Barbara Fairchild, Del Reeves, the Storytellers Band, and a special segment by Tex Ritter at the Country Music Hall of Fame.

Herman Spero, veteran producer who long did the "Upbeat" syndicated show, handled the HBO segment for the second time. HBO estimates the possible viewership at approximately 25,000 viewers.

WHEN SHE'S GOOD
SHE'S REALLY GOOD
AND WHEN SHE'S BAD
SHE'S EVEN BETTER

Bourke and Barnhill

Hugh King - Hickory 307

Tom T. Hall's 5 Nominations Pace CMA's Oct. 15 Awards on CBS-TV

NASHVILLE—Tom T. Hall, with five nominations including "Entertainer of the Year," heads all finalists in the annual Country Music Association awards to be made on CBS-TV Monday, Oct. 15 here.

The other four nominees in this category are Roy Clark, Merle Haggard, Loretta Lynn and Charley Pride. Miss Lynn was last year's winner, the first female to receive the honor.

Johnny Cash will host the 7th annual awards presentation. Presenters and/or performers include Roy Acuff, Bill Anderson, Eddy Arnold, Maybelle Carter, June Carter Cash, Roy Clark, Don Williams, Jack Green, Hall George, Loretta Lynn, Jody Miller, Charley Pride, Tex Ritter, Jeanne Seely, Statler Brothers and Tammy Wynette.

Pride, who has dominated the awards for the past few years, is a finalist in only one category this year. Other finalists include: Single of the Year, "Behind Closed Doors," Charlie Rich, Epic; "The Long Knives I'm Drinking," Carl Smith, MCA; "Watermelon Wine," Tom T. Hall; Mercury; "Satin Sheets," Jeanne Pruett, MCA; "Why Me," Kris Kristofferson, Monument.

Album of the year: "Behind Closed Doors," Charlie Rich; "Entertainer of the Year," Loretta Lynn, MCA; "The Storyteller," Tom T. Hall; "Lonesome Woman, Miss-Hippsy Man," Conway Twitty/Loretta Lynn.

Song of the year: "Behind Closed Doors" writer, Kenny O'Dell; "It's Not Love," Hank Cochran and G. Martin; "Watermelon Wine," Tom T. Hall; "Satin Sheets," John Voinikay; "Why Me," Kris Kristofferson.

Female Vocalist of the year: Donna Fargo, Dot; Loretta Lynn, MCA; Jeanne Pruett, MCA; Tanya Tucker, Columbia; Tammy Wynette, Epic.

Male Vocalist of the year: Merle Haggard, Capitol; Tom T. Hall, Mercury; Charlie Rich, Epic.

Holiday Inns Link to New
Cherish Label; 2nd Attempt

NASHVILLE—Holiday Inns, through its Showtown Productions, has entered into a production agreement with Cherish Records, based here, for a series of recordings.

Stuart J. Weisberg, director of talent development for Showtown, said that the sessions, the first of which is now being completed, will be produced by Don R. Smith, president of Cherish.

Showtown Productions is the personal management division of the Holiday Inn Entertainment Department.

The first artist recorded is Will Mercer, who has just completed a 32-week engagement at the Ambassador East in Chicago, and soon will be opening in Las Vegas. He was signed to the Chicago engagement for four weeks, and held over for 28 more.

Describing Mercer as "an FM-concept of contemporary country style of music," Smith noted that one of the songs recorded is about the late Hank Williams. It was cut on Williams' 50th birthday.

This marks the first move by the Holiday Inn organization into records since it released an album by Dolly Holiday (Dorothy Abbott) about five years ago on its own label. In the Cherish production, Don Tweedy does the arrangement. The

Johnny Rodriguez, Mercury, Conn. Twitty, MCA.

Vocal Group of the Year: The Carter Family, The Jordanaires, The Osborne Brothers, Statler Brothers, Tompall and the Glaser.

Vocal Duo of the Year: Jack Green-Jeanne Seely, David Houston-Barbara Mandrell; George Jones-Tammy Wynette; Conway Twitty-Loretta Lynn; Porter Wagoner-Dolores Parton.

Instrumental Group of the Year.

'Grand Ole Opry' Copies Mushrooming in Orient

NASHVILLE—Oriental versions of the "Grand Ole Opry" are springing up all over the Far East.

The Tokyo "Grand Ole Opry" long has been established, playing to packed houses, and frequently supplementing Japanese talent with visiting American stars.

Recently an album was released on Cho Han Records from the Korean "Grand Ole Opry," based in Seoul, dedicated to the "military friends who have supported and helped us through the years." According to the back liner, the Korean version of the show began in 1964 to entertain American forces in Korea.

Nashville Scene

By BILL WILLIAMS

The word making the rounds in Nashville is that the Good Lord came down to Music Row and cut a smash single called "Why Me, Kris."

Hank Williams came and went quickly last Monday, with only one incident. A fellow showed up at the stage door of the "Opry" claiming to be Williams' brother. According to

manager Butch Wendell, he's about the 150th such "brother" to show up over the years. ... Grandpa Jones, once the greatest country star of them all, set eight records in 30 years; he played this summer since July 1st he has driven 24,000 miles. ... Hapibby Lewis is back to his old style of singing, forgetting the message songs. He's got a good one now.

... Brenda Lane, part of the Lono & Oscar Show, hospitalized with a broken leg and other injuries when struck by a car in Nashville.

The Four Gups have been asked to continue touring with Charley Pride. They're working out arrangements now. ... Charlie Louvin, in the interim between his contract end with Capitol and the start of his new one with USA, cut his own LP on his own label. He's going to sell it on the road on dates he's not on his own label; he's charging a couple of dollars per unit. ... Connie Smith has been hosting (despite her obvious pregnancy) the "Grand Ole Gospel" show in the absence of Jimmy Rogers Show, which is in the Holy Land. Waylon Jennings was scheduled to be her guest, but didn't make it. Instead, Waylon's wife, Jessie Coulter, showed up.

(Continued on page 32)

LAS VEGAS ORGANIZATION NAMES '73 COUNTRY TOPPERS

LAS VEGAS—World Wide Friends of Country Music, an organization based here, held its 1st Annual Golden Guitar Awards, with heavy emphasis on artists living in this area.

Ray Price's song, "For the Good Times," was voted Song of the Year, and acceptance in his behalf was made by Jim "Cherokee" Whitlock.

Country Television Show of the Year was "Haw Haw," and the acceptance was made by Miss Lisa Todd of that show. Bobby Green and the Gringos was named Country Band of the Year.

The 1973 Don Leekley Silver Award was won by Mike Farrell, music director at KRAM-AM, Las Vegas, and the Helping Hand Award went to Bill Ladd's Silver Dollar Casino.

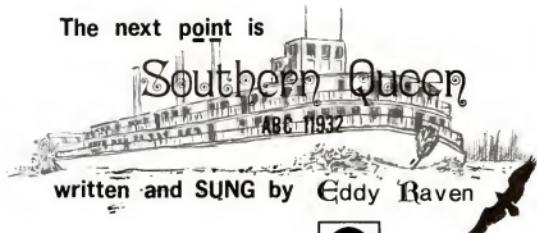
The Silver State Award went to Tanya Tucker, Columbia artist, and the Golden Artist Award was given to Hickory's Sue Thompson, who received a standing ovation.

①Country Green ①Good Morning Country Rain ①Touch The Morning ②Is There A Common Point

The point is - they are all hits from the pen of Eddy Raven



The next point is



written and SUNG by Eddy Raven



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"CARRY ME BACK"

CARRY ME BACK
THE STATLER BROTHERS
Carry Me Back; The Woman I Still Love;
When Does The Wind Half Take
Good Care Of Her; The Street Of San
Francisco; Whatever Happened To
Randolph Scott; I Wish I Could Be;
We Dreamed The Strand;
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Billboard
Hot Country Singles

• *Continued from page 30*

Ceil Null has accomplished something never done before: a session involving both Chet Atkins and Merle Travis. Ceil, doing a session with his auto-harp, managed to bring the pair together for the first time ever in a studio. It's remarkable that the two greatest should have gone all these years without appearing on the same record, but it's finally been done. Travis, by the way, is making a permanent move to the West Coast. . . . The Lynn Anderson

Fan Club is conducting a survey to determine the field of music in which Lynn Anderson records, and it's serious about it. The group is trying to categorize her.... *Merle Haggard* set the all-time gross and attendance record at the Redding, Calif. Civic Auditorium in a concert promoted by Concert Express. The gross was \$23,000.... *Don Gibson* and the *Country Cavaliers* played to a capacity crowd at the Lakeside Amusement Park in Salem, Va.... *NTS* artist *Gary Taylor*, formerly of the *Jim'n' Gary* group, has formed his new band, *The Bitter Creek Canyon*, and will debut in Klamath Falls, Ore., for two weeks, begin-

Rains, Ore., for two weeks beginning right away. The five-piece unit will be handled by the Jack Roberts Agency. . . . Dave Mack of Elektra was treated rudely. His \$1,200 motor was stolen from his boat in front of his apartment. . . . Cinnamon Records has recorded Larry B., program director of WUBE, Cincinnati.

Kingsland Theater, traditional home of gospel singing. Ernest Tubb will headline the show, with Freda Meador, the Bruce Moses Singers, and Mrs. Harvey Lester. Rion says the new approach for the area should strengthen both gospel and country acts. ... Artist Jim Squibb of the ILLIN Records label, has been released from the hospital following treatment, and is now promoting his first release on the label. ... Both Burl Ives and the New Seekers continue to do their bit for ecology through the "Johnny Horizon" program. The Seekers, after a concert in Washington, are donating an original song they wrote, both mechanically and performance, to the program.

"Gary Buck, fine Canadian artist, has completed a tapout spot given the *Johnny Ben* syndicated television show. *Farmer's Wife* features the talents of Loretta Lynn and Conway Twitty. Headline a show of more than 15 of country music's leading acts with United Talent and Shure Brothers, Inc. present their annual appreciation show for this year. With them will be the Statley Sisters, the Statley Sisters, Macie and Wanda, Wanda, Conway Twitty Jr., Linda Piontaan, Ray Griff, Anthony Armstrong Jones, Kenny Lee Webb, L.E. White, and Jay Lee Webb. . . . While Ray Acuff observed his 70th birthday without fanfare (at his own request), Marty Robbins celebrated his 48th. He is doing well on WSM's Hal Linden Show. . . . I. Robinson will be there for all six hours of the show, with his band.

GRC Pub. Link

ATLANTA, Ga.—Mike Thevis's General Recording Corp. (GRC) here has set an exclusive publishing contract with Nolanta and Silver-T Music, operated by Mike Silvers in

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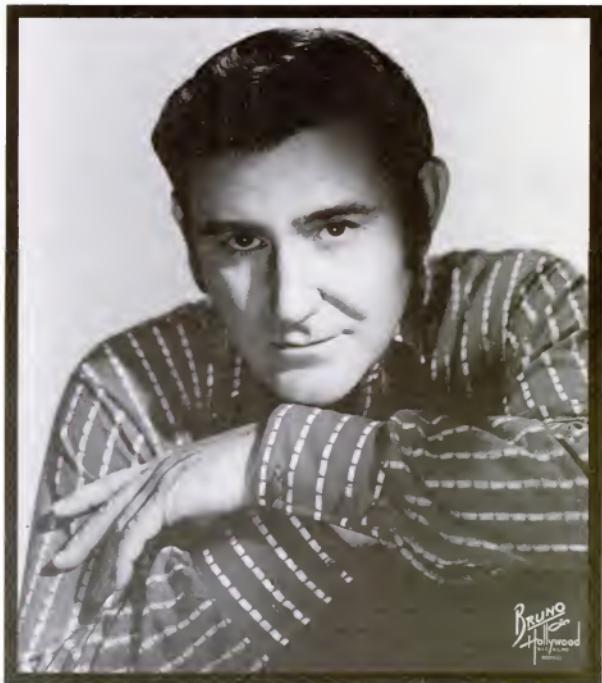
• STAR Performer—Singles registering greatest proportionate upward progress this week

* STAR Performer—Singles registering greatest proportionate upward progress this week.												
TITLE, ARTIST Label, City & Number (Sku. Label) (Publisher, Licensee)			TITLE, ARTIST Label, City & Number (Sku. Label) (Publisher, Licensee)			TITLE, ARTIST Label, City & Number (Sku. Label) (Publisher, Licensee)			TITLE, ARTIST Label, City & Number (Sku. Label) (Publisher, Licensee)			
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	
1	2	11	BLOOD RED & GONE DOWN —Troye Sivan (U.S. Label, U.S. Label) (Universal, BMG)	★	55	4	PAPER ROSES —Mae Daverio (U.S. Label, U.S. Label) (MCA 45852) (Loves, ASCAP)	58	70	70	70	
2	3	10	YOU'RE THE BEST THING THAT'S HAPPENED TO ME —Bye (Prod. Sia) (Sia, ASCAP)	★	43	7	OH OH I'M FALLING IN LOVE AGAIN —Andy Arnold (Prod. Arnold, U.S. Label) (MCA 45853) (Loves, ASCAP)	★	-	-	8	
3	4	10	RED STUFF —Barbara Mandrell (Prod. Barbara Mandrell, U.S. Label) (Capitol 444963) (Dobies, BMG)	37	27	18	I CAN'T BELIEVE IT'S OVER —Sister Sledge (Prod. Sledge, U.S. Label) (MCA 45854) (Loves, ASCAP)	70	78	78	78	
4	1	11	YOU'VE NEVER BEEN THIS FAR —Troye Sivan (U.S. Label, U.S. Label) (Universal, BMG)	★	49	4	YOU KNOW WHO —Dodie Stevens (Prod. Stevens, U.S. Label) (MCA 45855) (Loves, ASCAP)	71	6	6	6	
5	9	7	ROCKIN' THUMBS TO MEXICO —Cody Johnson (Prod. Johnson, U.S. Label) (Mercury 73416) (Phonogram, BMG)	39	40	8	HANKE AND LEFTY RAISED MY COUNTRY SOUL —Shoey Edwards (Prod. Edwards, U.S. Label) (Capitol 3071) (Merchandise, BMG)	★	6	6	6	
6	6	10	YOU REALLY HAVEN'T CHANGED —Dodie Stevens (Prod. Stevens, U.S. Label) (Mercury 73417) (Mercury, BMG)	★	50	4	TALKING WITH MY LAPTOP —Imogen Heap (Prod. Stein, U.S. Label) (Capitol 45857) (Cancer, BMG)	74	6	6	6	
7	13	9	REDNECKS, WHITE SOCKS & BLUE BEER —Johnny Mathis (Prod. Mathis, U.S. Label) (Mercury 73418) (Mercury, BMG)	★	41	45	7	SHAGARAMA —Peggy Little (Prod. Little, U.S. Label) (MCA 45858) (Loves, ASCAP)	75	6	6	6
8	11	11	CAN I SLEEP IN YOUR ARMS —James Sedac (Prod. Sedac, U.S. Label) (Mercury 73419) (Mercury, BMG)	★	53	6	CARRY ME BACK —Dodie Stevens (Prod. Stevens, U.S. Label) (Mercury 73415) (Phonogram, BMG)	76	5	5	5	
9	11	11	JUST WHAT I HAD IN MIND —Fiona Young (Prod. Young, U.S. Label) (Mercury 73420) (Mercury, BMG)	★	53	6	HAS ANY BODY BEEN SWEET MY SWEET GYPSY GIRL —Troye Sivan (Prod. Sivan, U.S. Label) (MCA 45859) (Loves, ASCAP)	77	8	8	8	
10	7	15	IF TEARDROPS WERE PENNIES —Peter Panzer & Dolly Parton (Skt. Peter Panzer, U.S. Label) (Mercury 73421) (Mercury, BMG)	★	44	37	9	IT TAKES TIME —Dane Cook (Prod. Cook, U.S. Label) (Mercury 73404) (Mercury, BMG)	78	8	8	8
11	8	7	THE MIDNIGHT OIL —James Sedac (Prod. Sedac, U.S. Label) (Mercury 45864) (Mercury, BMG)	★	61	3	COUNTRY SUNSHINE —Dodie Stevens (Prod. Stevens, U.S. Label) (Mercury 73422) (Mercury, BMG)	79	8	8	8	
12	7	8	SUNDAY SUNDAYS —Belle & Sebastian (Prod. Sebastian, U.S. Label) (Mercury 45865) (Mercury, BMG)	★	60	3	I'L'L NEVER BREATH CHANGES —Troye Sivan (Prod. Sivan, U.S. Label) (Mercury 73423) (Mercury, BMG)	80	6	6	6	
13	5	13	THE CORNER OF MY LIFE —Bill Anderson (Prod. Anderson, U.S. Label) (Mercury 73424) (Mercury, BMG)	★	47	44	22	AMANDA —Sia (Prod. Sia, U.S. Label) (Mercury 73425) (Mercury, BMG)	81	5	5	5
14	6	16	DON'T GIVE UP ON ME —Imogen Heap (Prod. Peter, U.S. Label) (Mercury 73426) (Mercury, BMG)	★	48	48	6	WHAT GOT YOU TO —Troye Sivan (Prod. Sivan, U.S. Label) (Mercury 73427) (Mercury, ASCAP)	82	5	5	5
15	12	14	OPEN UP YOUR HEART —Ariana Grande (Prod. Grande, U.S. Label) (Mercury 73428) (Mercury, BMG)	★	59	3	I'M YOUR WOMAN —James Sedac (Prod. Sedac, U.S. Label) (Mercury 73429) (Mercury, BMG)	83	5	5	5	
16	2	7	I NEED SOMEBODY —Bad Luck (Prod. Peter, U.S. Label) (Mercury 73430) (Mercury, BMG)	★	50	32	IT'S A MAN'S WORLD —Dane Cook (Prod. Cook, U.S. Label) (Mercury 73431) (Mercury, BMG)	84	5	5	5	
17	30	5	WE'RE GONE HOLD —Dr. George & Tommie Williams (Prod. Williams, U.S. Label) (Mercury 45866) (Mercury, BMG)	★	63	5	KISS IT TO MAKE IT BETTER —Mac Davis (Prod. Davis, U.S. Label) (Mercury 73432) (Mercury, BMG)	85	5	5	5	
18	16	14	EVERYBODY'S HAD THE BLUES —Mike Rodriguez (Prod. Rodriguez, U.S. Label) (Mercury 73433) (Mercury, BMG)	★	53	54	SING ABOUT LOVE —Troye Sivan (Prod. Stevens, U.S. Label) (Mercury 45867) (Mercury, BMG)	86	5	5	5	
19	20	10	I BECAME A STUPID WOMAN —Tanya Cash (Prod. Stevens, U.S. Label) (Mercury 73434) (Mercury, BMG)	★	69	3	GREEN SNAKES ON THE CEILING —Johnny Bush (Prod. Bush, U.S. Label) (Mercury 73435) (Mercury, BMG)	87	5	5	5	
20	6	26	SAMPIRELL—Mid 1960s (Prod. Eddie, U.S. Label) (Mercury 73436) (Mercury, BMG)	★	69	3	THE TOWN WHERE YOU LIVE —Mid Street (Prod. Mid Street, U.S. Label) (Mercury 73437) (Mercury, BMG)	88	5	5	5	
21	23	7	A PERFECT STRANGER —Freddy Weller (Prod. Weller, U.S. Label) (Mercury 73438) (Mercury, BMG)	★	54	42	SHED MY HEART IT COMES —Dane Cook (Prod. Cook, U.S. Label) (Mercury 73439) (Mercury, BMG)	89	5	5	5	
22	7	20	TOO FAR GONE —Jim Stompy (Prod. Stevens, U.S. Label) (Mercury 73440) (Mercury, BMG)	★	55	56	THE SUN IS SHINING —Earl Richards (Prod. Richards, U.S. Label) (Mercury 73441) (Mercury, BMG)	90	5	5	5	
23	8	12	DARLING YOU'VE ALWAYS COME —David Lee Murphy (Prod. Murphy, U.S. Label) (Mercury 73442) (Mercury, BMG)	★	62	64	AM I GOING TO GOD —Sara Bareilles (Prod. Bareilles, U.S. Label) (Mercury 73443) (Mercury, BMG)	91	5	5	5	
24	12	17	SLIPPIN' AWAY —Sam Shepard (Prod. Shepard, U.S. Label) (Mercury 73444) (Mercury, BMG)	★	60	57	KENTUCKY SUNSHINE —Wayne Brady (Prod. Brady, U.S. Label) (Mercury 73445) (Mercury, ASCAP)	92	5	5	5	
25	9	5	SATISFIED —Mike Brady (Prod. Mike Brady, U.S. Label) (Mercury 73446) (Mercury, BMG)	★	57	65	LET ME BE THERE —Steve Winwood (Prod. Winwood, U.S. Label) (Mercury 73447) (Mercury, BMG)	93	5	5	5	
26	6	6	IT'S BEEN —David Hayes (Prod. Hayes, U.S. Label) (Mercury 73448) (Mercury, ASCAP)	★	73	7	THE MOST BEAUTIFUL GIRL —Diane Rehm (Prod. Rehm, U.S. Label) (Mercury 73449) (Mercury, BMG)	94	10	10	10	
27	24	12	I WISH YOU HAD STAYED —Troye Sivan (Prod. Sivan, U.S. Label) (Mercury 73450) (Mercury, BMG)	★	62	64	I CAN'T STAY STILL —Patti Page (Prod. Page, U.S. Label) (Mercury 73451) (Mercury, BMG)	95	5	5	5	
28	21	16	DIRTY HWY —Kanye West (Prod. West, U.S. Label) (Mercury 73452) (Mercury, BMG)	★	60	57	BLUE HEARTACHE —Debralee Anderson (Prod. Cook, U.S. Label) (Mercury 73453) (Mercury, BMG)	96	5	5	5	
29	5	19	DRUNKEN MAN —Jim De Graw (Prod. De Graw, U.S. Label) (Mercury 73454) (Mercury, BMG)	★	61	66	THE DEVIL IS A WOMAN —Nina Shaw (Prod. Hester, Hester, U.S. Label) (Mercury 73455) (Mercury, BMG)	97	5	5	5	
30	6	5	TIL THE WATER STOPS RUMMING —Cara Delevingne (Prod. Delevingne, U.S. Label) (Mercury 73456) (Mercury, BMG)	★	62	58	THE WHOLE WORLD'S MAKING LOVE —Dodie Stevens (Prod. Stevens, U.S. Label) (Mercury 73457) (Mercury, BMG)	98	5	5	5	
31	33	8	DAMN —(Don't Come Back)—Troye Sivan (Prod. Stevens, U.S. Label) (Mercury 73458) (Mercury, BMG)	★	77	4	WANNA LOVE —Dionne Warwick (Prod. Warwick, U.S. Label) (Mercury 73459) (Mercury, BMG)	99	1	1	1	
32	34	7	THIS AIN'T FULL OF EMPTY —Kurt Deiro (Prod. Deiro, U.S. Label) (Mercury 73460) (Mercury, BMG)	★	64	74	LEAVING HEAVEN ON MY MIND —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73461) (Mercury, BMG)	100	1	1	1	
33	4	11	ROCKIN' ROLLIN' —Kanye West (Prod. West, U.S. Label) (Mercury 73462) (Mercury, BMG)	★	65	4	IF THE BACK DOOR COULD TALK —Sonny Bono (Prod. Bono, U.S. Label) (Mercury 73463) (Mercury, BMG)	101	1	1	1	
34	15	14	PLASTIC TRAPS —Planes (Prod. Sia) (Sia, Skrillex) (Mercury 73464) (Mercury, BMG)	★	67	67	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73465) (Mercury, BMG)	102	1	1	1	
35	14	14	TELL YOUR TALE —Kanye West (Prod. West, U.S. Label) (Mercury 73466) (Mercury, BMG)	★	68	7	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73467) (Mercury, BMG)	103	1	1	1	
36	1	1	ONE COUNTRY GIRL —Loreen (Prod. Sia) (Sia, Skrillex) (Mercury 73468) (Mercury, BMG)	★	69	8	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73469) (Mercury, BMG)	104	1	1	1	
37	34	7	ONE COUNTRY GIRL —Loreen (Prod. Sia) (Sia, Skrillex) (Mercury 73470) (Mercury, BMG)	★	70	70	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73471) (Mercury, BMG)	105	1	1	1	
38	41	4	PRECIOUS MEMORIES FOLLOW (Prod. Sia) (Sia, Skrillex) (Mercury 73472) (Mercury, BMG)	★	71	8	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73473) (Mercury, BMG)	106	1	1	1	
39	14	14	COUNTRY GIRL —Dodie Stevens (Prod. Stevens, U.S. Label) (Mercury 73474) (Mercury, BMG)	★	72	8	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73475) (Mercury, BMG)	107	1	1	1	
40	1	1	BEAUTIFUL SUMMER —Jack Hussey (Prod. Hussey, U.S. Label) (Mercury 73476) (Mercury, BMG)	★	73	6	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73477) (Mercury, BMG)	108	1	1	1	
41	34	7	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73478) (Mercury, BMG)	★	74	5	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73479) (Mercury, BMG)	109	1	1	1	
42	36	7	SPARKLIN' BOOGIE —Dodie Stevens (Prod. Stevens, U.S. Label) (Mercury 73480) (Mercury, BMG)	★	75	6	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73481) (Mercury, BMG)	110	1	1	1	
43	1	1	BEAUTIFUL SUMMER —Jack Hussey (Prod. Hussey, U.S. Label) (Mercury 73482) (Mercury, BMG)	★	76	5	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73483) (Mercury, BMG)	111	1	1	1	
44	34	7	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73484) (Mercury, BMG)	★	77	4	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73485) (Mercury, BMG)	112	1	1	1	
45	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73486) (Mercury, BMG)	★	78	3	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73487) (Mercury, BMG)	113	1	1	1	
46	34	7	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73488) (Mercury, BMG)	★	79	2	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73489) (Mercury, BMG)	114	1	1	1	
47	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73490) (Mercury, BMG)	★	80	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73491) (Mercury, BMG)	115	1	1	1	
48	34	7	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73492) (Mercury, BMG)	★	81	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73493) (Mercury, BMG)	116	1	1	1	
49	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73494) (Mercury, BMG)	★	82	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73495) (Mercury, BMG)	117	1	1	1	
50	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73496) (Mercury, BMG)	★	83	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73497) (Mercury, BMG)	118	1	1	1	
51	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73498) (Mercury, BMG)	★	84	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73499) (Mercury, BMG)	119	1	1	1	
52	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73500) (Mercury, BMG)	★	85	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73501) (Mercury, BMG)	120	1	1	1	
53	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73502) (Mercury, BMG)	★	86	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73503) (Mercury, BMG)	121	1	1	1	
54	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73504) (Mercury, BMG)	★	87	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73505) (Mercury, BMG)	122	1	1	1	
55	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73506) (Mercury, BMG)	★	88	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73507) (Mercury, BMG)	123	1	1	1	
56	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73508) (Mercury, BMG)	★	89	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73509) (Mercury, BMG)	124	1	1	1	
57	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73510) (Mercury, BMG)	★	90	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73511) (Mercury, BMG)	125	1	1	1	
58	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73512) (Mercury, BMG)	★	91	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73513) (Mercury, BMG)	126	1	1	1	
59	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73514) (Mercury, BMG)	★	92	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73515) (Mercury, BMG)	127	1	1	1	
60	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73516) (Mercury, BMG)	★	93	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73517) (Mercury, BMG)	128	1	1	1	
61	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73518) (Mercury, BMG)	★	94	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73519) (Mercury, BMG)	129	1	1	1	
62	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73520) (Mercury, BMG)	★	95	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73521) (Mercury, BMG)	130	1	1	1	
63	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73522) (Mercury, BMG)	★	96	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73523) (Mercury, BMG)	131	1	1	1	
64	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73524) (Mercury, BMG)	★	97	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73525) (Mercury, BMG)	132	1	1	1	
65	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73526) (Mercury, BMG)	★	98	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73527) (Mercury, BMG)	133	1	1	1	
66	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73528) (Mercury, BMG)	★	99	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73529) (Mercury, BMG)	134	1	1	1	
67	1	1	GO —Country Joe & the Fish (Prod. Joe & Fish, U.S. Label) (Mercury 73530) (Mercury, BMG)	★	100	1	WATER, WATER DOWN YON —Steve Byrnes (Prod. Byrnes, U.S. Label) (Mercury 73531) (Mercury, BMG)	135	1	1	1	

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Joe Stampley's "Too Far Gone"

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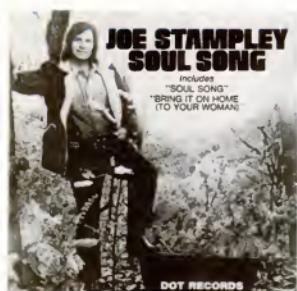
"Too Far Gone" is Joe's third hit single in a row—following hot on the heels of "Bring It On Home (To Your Woman)," and "Soul Song."

All three smashes are drawn from the same recent album, "Soul Song." Like the first two that started their climb on the Country charts and have successfully crossed over into Pop, "Too Far Gone" is following the trend. Which means Joe Stampley's getting the kind of recognition his talent deserves.

At this rate Joe's "Soul Song" album will soon be called "Joe Stampley's greatest hits!"

Joe Stampley's "Too Far Gone." From the album, "Soul Song." Both on Dot Records.

"Too Far Gone"
DOA-17469



"Soul Song"
DOS-26007



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Country Music

**Writers' Assn.
Sets Courses:
6 'Fame' Names**

NASHVILLE—The Nashville Songwriters' Association offers both beginning and advanced classes in songwriting this fall, and also has announced plans for another Hall of Fame induction.

The NSA beginning courses start Nov. 7, concluding Dec. 12. The advanced writer course starts Oct. 23 and continue weekly through Dec. 11. The advanced course will be an "in-depth" study of writing. Once again, recognized songwriters will be teaching.

The fourth annual Songwriters' Hall of Fame dinner will be held Sunday, Oct. 14, preceding the Grand Ole Opry birthday celebration.

Six songwriters will be inducted this year. The \$10 a plate dinner will be held at the Shandon Inn, Southgate. A cocktail party will precede the dinner.

It also was announced that NSA

will showcase its writers during the Opry celebration. A tent, built on the plaza deck at the Municipal Auditorium, is set for Thursday, Oct. 18. Admission is free.

Vox Jox

• *Continued from page 29*

KOIN-AM, Portland, Calif., needs an personality. Good little market. . . After spending more than five years as a prisoner of war in north Vietnam; John (Jack Diamond) Deering has returned to radio. He's music director and morning air personality with WHIN-AM in Gallatin, Tenn., a Top 40 station, under the name of Honest John. He was a public information director of the Armed Forces TV station in Hanoi when the facility was overrun by the enemy in February 1968. Three of the staff members were killed while the remaining five were taken prisoner and later sent to Hanoi. It was quite an experience—turning a TV station into a hard-charging combat unit. Deering was the only one outnumbered during the 15-hour battle. Before entering the Marines in 1966, John had worked with such stations as WMOG-AM, Chattanooga; and WMAK-AM and WKDA-AM, Nashville. Says he needs older for WHIN-FM, which is using an older format.

* * *

Bill Wade, air personality with KHI-AM, Los Angeles, has bought KJBS-AM, a 10,000-watt stereo station. He'll be at KBJ-AM and hire a general manager for his station, which is seeking an MOR format. . . Music director Mike Martin and Randy Murphy are leaving KDRS-AM-FM, Alexandria, La., to join WIVX-AM in Pensacola, Fla. Frank James is the new music director for KJBS-AM, which is now seeking a couple of new programmers. . . Lineup at WMC-AM, Memphis country station, has Les Acree 6-9 a.m.; Bob Young 9-noon; Phil Conner noon-3 p.m.; Chris Collier 3-7 p.m.; Hal Jay 7-midnight; and Hal Atkinson midnight-6 a.m. with Bob Mallette leaving WMOM-AM in Memphis to do weekend work at WMC-AM.

Going to be a long Vox Jox this time. . . Ed Martin, who says that during his army days he was known as the British Bill Stewart, writes: "For my sins, I am very much involved in jazz both as a journalist

(Continued on page 36)

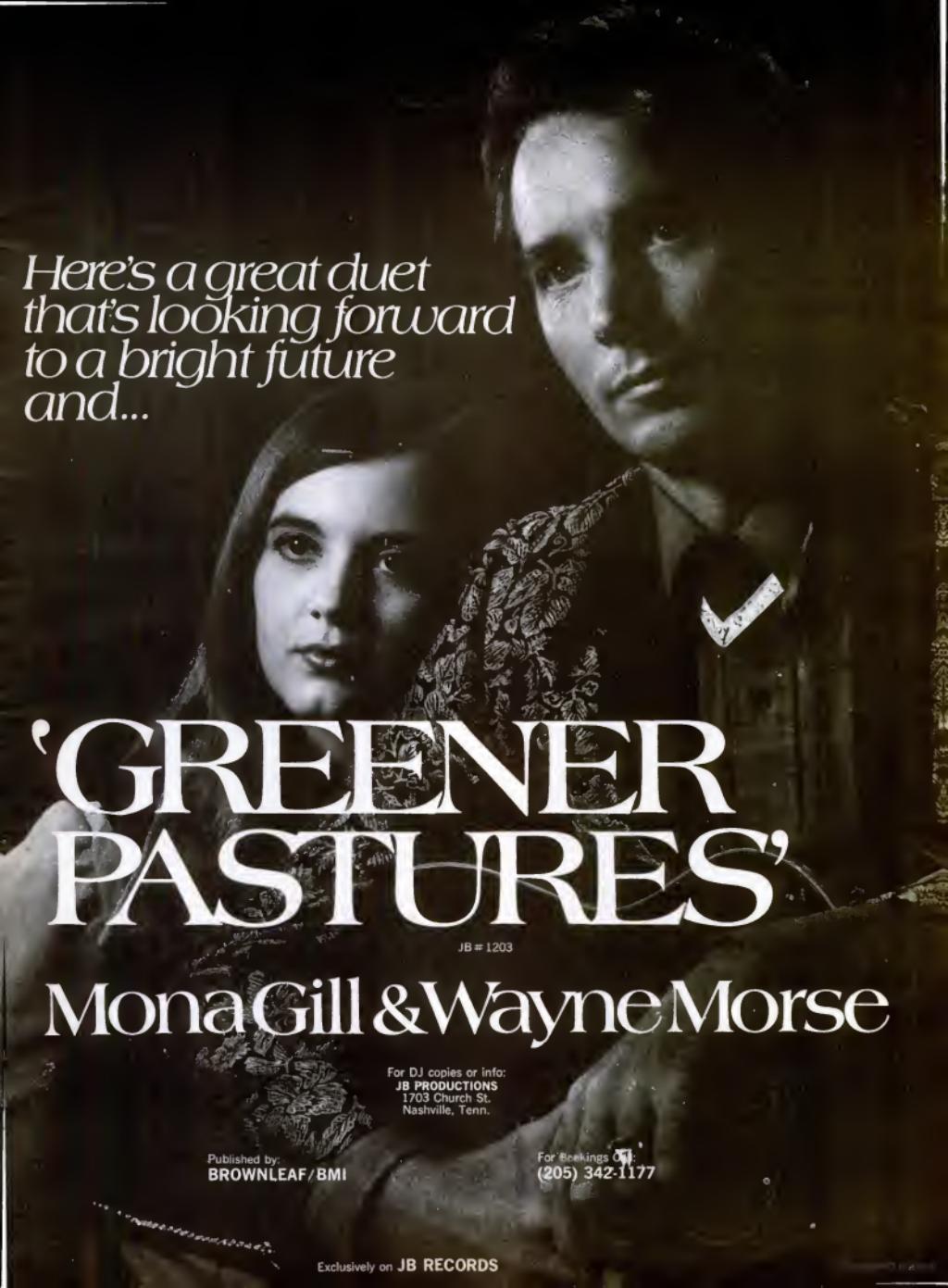
Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 9/29/73

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THE WEEK	LAST WEEK	WEEKS ON	* Star Performer—LP's registering proportionate upward progress this week	
			TITLE	ARTIST
1	1	8	I LOVE DIXIE BLUES	Merle Haggard, Capitol ST 11290
2	6	4	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE	George Jones, Columbia 33030
3	2	23	BEHIND CLOSED DOORS	Charlie Rich, Epic AE 32742 (Columbia)
4	3	8	LOUISIANA WOMAN, MISSISSIPPI MAN	Loretta Lynn & Conway Twitty, RCA 325
5	5	14	SATIN SHIRT	Merle Haggard, RCA 328
6	4	25	JEESUS WAS A CAPRICORN	Eros Kretschmer, Management KZ 31095 (Columbia)
7	7	8	TRIP TO HENRY	Reba McEntire, Mercury 64-11057
8	15	4	LOVE IS THE FOUNDATION	Loretta Lynn, RCA 325
9	8	6	ELVIS	Elvis Presley, RCA APL 1-0493
10	12	16	DOUG WILLIAMS, VOL. 1	Doug Williams, Epic 10000
11	9	17	WHAT'S YOUR MAMA'S NAME?	Tanya Tucker, Columbia 32272
12	13	9	NOTHING EVER HURT ME (Half As Bad As Losing You)	Don Williams, Columbia 32260 (Columbia)
13	10	4	TOP OF THE WORLD	Lyra Anderson, Columbia 32429
14	11	8	LOVE & MUSIC	Portia Maguire & Duke Portnoy, RCA APL 1-0248
15	16	9	BEAT IT	Michael Jackson, Epic 32700
16	20	6	THE BRENDA LEE STORY	Brenda Lee, RCA 2-4112
17	15	14	LOLD, MR. FORD	Merle Haggard, Capitol ST 11291
18	14	13	CLOVER POWER	Jerry Clower, RCA 317
19	11	11	MR. LOVEMAKER	Johnny Paycheck, Epic AE 32987 (Columbia)
20	5	4	IF SHE EVER HELPS ME GET OVER YOU	Don Williams, Columbia 32261
21	23	24	INTRODUCING	Johnny Rodriguez, Mercury SR 61378 (Philips)
22	22	7	MARTY ROBBINS	Marty Robbins, Dot 1000
23	7	7	CAL SMITH	Cal Smith, RCA 344
24	17	12	THE YELLOW RIBBON	Johnny Cash, Columbia 32170
25	25	10	COUNTRY LIVIN' WITH ME	Reba McEntire, Epic 10105 (Female)
26	27	8	TOMORROW NIGHT	Charlie Rich, RCA APL 1-0258
27	30	11	SWEET COUNTRY	Charlie Rich, RCA APL 1-02137
28	29	23	GOOD TIME CHARLIE	Charlie McCoy, Management KZ 32215 (Columbia)
29	32	6	THE GOOD OLD DAYS (Are Her Again)	Don Williams, Columbia 32262 (Columbia)
30	33	3	JUST WHAT I HAD TO DO	Fann Yang, Mercury SRW 1-6124 (Philips)
31	35	35	ENTERTAINER OF THE YEAR	Merle Haggard, Capitol ST 11292
32	36	27	SHE KEEPS COMING TO HOLD HER	Genevieve Twitty, RCA 325
33	38	4	DRIFT AWAY	Merle Haggard, Capitol ST 11293
34	34	24	SUPERPOWER	Ray Charles, Dot 10000 (Female)
35	26	11	HONKY TONK HEROES	Merle Jennings, RCA APL 1-02140
36	39	20	JUST THINK	Don Williams, Columbia 32260
37	41	5	THE TOWN WHERE YOU LIVE	Merle Street, Metromedia Country 8000 1-02810 (RCA)
38	—	1	ALL I EVER WANTED TO DO WAS SING	Merle Haggard, Capitol ST 11294
39	—	1	HANK WILSON'S BACK, Volume 1	Loren Russell, Shelter SW 1973 (Capitol)
40	43	3	JOHNNY CASH & HIS WOMAN	Johnny Cash & June Carter, Columbia 32143
41	42	3	THIS IS	Merle Haggard, Capitol ST 11210
42	46	3	DOYLE NOVY	Bonney 151018 (INM)
43	45	2	CARIBBEAN	Gerry Davis & the Neville Brass, RCA APL 1-0232
44	49	1	SAIL AWAY	Merle Haggard, Capitol ST 11270
45	—	1	SLIPPIN' AWAY	Janet Chapman, United Artists 8000 1-02447
46	47	2	YOU'VE SO EASY ON MY MIND	Merle Haggard, Capitol ST 11210
47	42	21	THE RHYTHM AND OTHER FIVE AND DIMERS	Tom T. Hall, Mercury SRW 1-6148 (Philips)
48	28	25	ALOHA FROM HAWAII VIA SATELLITE	Tom T. Hall, Mercury SRW 1-6149 (Philips)
49	31	31	THE BEST OF	Elmy "Crash" Condit, Dot CH 1053 (Dot)
50	50	2	THE BEST OF	Elmy "Crash" Condit, Dot CH 1053 (Dot)



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Country Music Add Tape Piracy To Fair Buyers' Sessions' Agenda

NASHVILLE—The Country Music Association is holding its second International Fair Buyers Seminar Oct. 14-16 on the campus of the University of Tennessee here.

As chairman of the agenda committee, chairman, tape piracy will be one of the major topics of discussion. Other sessions will deal with talent selection, packaging and producing, technical information pertaining to staging, lighting and sound amplification and discussion of grandstand admissions.

The seminar, which is sponsored by Assignment Business, the International Country Music Fair Buyers Association and the CMA, Johnny Cash, Tex Ritter, Minnie Pearl, Charley Pride and Ray Price will entertain.

Vox Jox

• *Continued from page 34*

and a contributor to BBC's Radio School, our local radio station here in Southampton. I have been broadcasting now since 1959, the year that I joined the Royal Air Force and became involved with what is roughly equivalent to your country's AFRTS. What I want is to contact someone involved in jazz radio in the States who can keep me posted from time to time on jazz trends, jazz trends, etc. In return, I would be able to supply lowdown on jazz in Britain and the rest of Europe (including the interesting jazz happenings of USSR and Poland). Alan Grant and some of you other guys drop Martin a note at: Flat 8, 719 Portswood Rd., Southampton, England. Keep me posted, too. Ed. Okay?

* * *

Whew! I've still got a pile of mail here a foot thick. Not complaining. I read every letter and get time to type up for Vox Jox G.H. He reports that Jay Christian, midday personality and production man at WERK-AM in Muncie, Ind., going to WMEE-AM in Fort Wayne, Ind., as Jon Christian. Randy Robbins, swing personality at WERK-AM is going to WQDR-FM in Raleigh, N.C. James Janulis to do midday drive. Roger Williams of WHQN-AM in Richmond, Ind., has gone to WERK-AM as new midday personality and production man and the new WERK-AM lineup has Mike Charles 6-10 a.m., Roger Williams until 1 p.m., Jerry Anderson 1-3 p.m., and G.H. Hole 3-7 p.m.

* * *

New lineup at WOJW-AM, up-tempo MOR station in Warsaw, N.Y., has program director Robert DeGrazia, new morning show, Gary Stevens noon-2 p.m., and Robert Straschan 2-7 p.m. The 1,000-watt station features about 125 singles, 75 current albums, and mixes old records in all these . . . Chuck Alan, who'd been program director of WGVM-AM in Greenville, Miss., has joined KRMV-AM in Amarillo, Texas. Lee Barron has taken over as program director of WGVM-AM and Mickey Farrel is now the music director. The new lineup has Farrel 6-10 a.m., Eddie Carlile until 2 p.m., Brown 2-5 p.m. and Chuck early 5-midnight. Farrel also reports that "We will have a slight change in the sound of this No. 1 country station as we've had a softer country sound in order to grab the large share of the many late teens

(Continued on page 38)

AMERICA'S NEWEST TRIPLE THREAT EXPLODES ON THE MUSIC SCENE

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	1968	1969	1970	1971	1972
WHAT CAPAC RECEIVED	\$5,360,000	\$6,012,000	\$6,484,000	\$6,862,000	\$7,594,000
WHAT CAPAC WRITERS GOT	364,000	419,000	640,000	871,000	1,138,000
WHAT CAPAC PUBLISHERS GOT*	1,511,000	1,416,000	1,450,000	1,562,000	1,705,000
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* includes payments to CAPAC publishers who also act as agents for foreign publishers.

CAPAC, of course, collects and distributes performing right royalties for foreign composers whose works are played in Canada—and that's where a share of the money we receive goes. On the other hand, CAPAC is receiving a growing income each year from foreign societies, in payment for our members' works being played abroad.

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Edward Bear is the group which had the biggest single of the past year. Here the group (below) receives several awards for the same, "Last Song." Crowbar (second below), one of the country's most colorful bands, has been working on its Epic LP in New York.

Anne Murray is Canada's sweet-heart of song and a Juno Award winner.



CANADA'S 4-YEAR OLD STRUGGLES FOR ITS EMERGENCE

By Ritchie Yorke

AS IT GROPS FORWARD into the fourth year of its "existence," the Canadian music industry stands fairly and squarely—by almost all accounts—at the edge of the cliff . . . a potential to either flourish or fall, a blossoming that either blooms or withers, a baby about to fly or die.

Lest that appear somewhat over dramatic, let me hasten to add that Canada represents a child which now must leave the nest to fend for itself. All the training has been completed, the potential explored, the possibilities envisioned. The time has come, putting it bluntly, when Canada must get it on. All of the dreams and aspirations which Canadians have had for during the past three years while waiting the last 12 months, either come to be or become memories. The soil has been more than adequately prepared and the seeds have been sown and it won't be long before the results are known.

This feeling arises from a recent polarization of issues, successes and problems. Some of the gray has been pushed aside to be replaced by areas of black and white. Businessmen who traditionally used to be open to all kinds of ideas are finding they must take a position and get off the fence. The very survival of a Canadian music industry depends on it.

As far as the U.S. singles and to a lesser extent, LP charts are concerned, 1972/73 was an extremely gratifying year for Canadians. A total of 30 singles and 24 albums qualifying in Canada as domestic content reached the Billboard charts, which represented a per annum increase of 15 percent for singles and 41.2 percent for LP's. The regulations from a specialized Canadian Radio-Television Commission committee of growth in the Canadian music industry.

Canada's top single for the period was Edward Bear's Capitol recording of "Last Song," which sold a whopping 110,000 in Canada and well over one million in the States.

The present year has been a particular triumph for Capitol Records (Canada) whose president, Arnold Gosewich, is regarded as one of Canadian talent's foremost boosters and a man who has singlehandedly spearheaded the apparent success.

But for all of this year's awards, the current representation of Maple Music on the U.S. charts is pitiful indeed—one single (Anne Murray's "Send a Little Love My Way") (Capitol

and two LP's (Anne Murray's "Danny's Song" and Mercury's "Bachman/Turner Overdrive").

Canadian artists continue to break through into the U.S. at a fairly rapid pace, but the group that has been leading the side show. Very few Canadian artists have been able to follow through on big successes (this for a variety of reasons) and virtually no artist from the north country has become established, even to a minor degree, in the rock album market.

The lack of LP success has been hurting the most—until a Murray McLauchlan, a Mahogany Rush, a Foot in Coldwater or artists of similar caliber break through the album field, Canada will simply not be taken seriously as a significant new talent source in the international market. This fact has been obvious for at least two years but until record companies accept it, the artistic acceptance of Maple Music in the U.S. and elsewhere will be choked off. It's as simple as that.

The Canadian music industry was born, international observers may recall, in the early summer of 1970 when the newly-appointed federal broadcasting regulatory body, the Canadian Radio-Television Commission (CRTC) announced its intention of legislating for a percentage of domestic music content on all Canadian AM stations. Hitherto these stations had been a duopoly of AM stations, news and weather being the only evidences that you were actually in another country.

It would be a considerable understatement of the facts to say that these regulations were and still are controversial.

Rather than learn to live with them, the Canadian music industry has allowed the regulations to become the stepping off point for seemingly-endless bitterness and often vicious combat.

The majority of broadcasters have demonstrated admiration for the regulations, but for Canadian stations at the airwaves and subsequent public popularity, and in doing so, they have been responsible for the string of singles hits which have made this country the world's third leading producer of hit singles for the American market.

A handful of major market stations, super-paranoid about programming unsavory music (they prefer to stick tightly with the U.S. Top 20), have waged a continuing war to have the Canadian regulations loosened or dropped altogether. At first, they claimed the regulations were undemocratic and unfair.

Then they raised the issue of declining U.S. credibility through forced play and even persuaded one fairly prominent artist to publicly condemn the concept of regulated programming. But the main U.S. success of "Last Song" rather convincingly put an end to that.

The heart of their complaints is that there just isn't enough good Canadian singles to fill the domestic content quota. The subject is eminently debatable but of late these broadcasters have been winning an increasing amount of sympathy and supporters. Many observers have been quite literally stunned at the identity of those suddenly speaking out for an end to legislation.

In a recent issue of the CHUM Report (a weekly publication of one of Canada's top AM market stations) and the foremost advocate of Canadian music (Procanon regulators), the lead story read: "What you have is a turning point in the industry attitude toward Canadian content regulations. Or so it seems to us based on comments by Canadian Recording Industry Assn. president Arnold Gosewich in the Toronto Globe and Mail."

"Gosewich disagrees with the regulation and does not wish to see it extended to FM radio. This is a creative industry and I hate to see it legislated. The selection of music on radio is a creative process," Gosewich said. "He would rather see the promotion of Canadian artists left to the recording industry."

—H. R. "Hank" Johnson is the first record company president who has expressed public disagreement with the regulation. As such, the statement gives the first substantial clue as to record industry attitude towards regulations.

"Clearly, they reflect an emerging point of view within the industry that regulations don't seem to be working. For a while, most record men welcome regulations when introduced, many now are 'not sure' regulations are doing any good," "

There can be little doubt that the coming months are going to bring a concerted campaign from a growing segment of the music industry to change the regulations. Will it succeed?

Much depends on the outlook of Commission chairman, Pierre Juneau, who has established a reputation for envisioning broad perspectives and who is usually un moved by self-seeking and sympathetic lobby groups (witnessed by his determination to institute AM/Cancon regulations over claims by



Fludd, a Daffodil act, causes some confusion with a smoke-filled performance (left); the Stampers draw a large crowd at Ontario Place in Toronto (below).



Murray McLauchlan receives a gold record for his single, "Farmer's Song" (above); Christopher Kearney (below) is a new name on the brink of international awareness.



Alex Machin is the hard-hitting lead singer with *A Foot in Coldwater*, recently signed to Elektra in the U.S.

MUSIC INDUSTRY AS AN INTERNATIONAL FORCE

the Canadian Assn. of Broadcasters that there wasn't sufficient talent in Canada to warrant legislation).

Juneau's few words on the subject (with the exception of the Broadcast Intermediary, which he said "nowhere in this spotlight" was "there will definitely not be any cutbacks")

In an article by the Montreal Star's Juan Rodriguez, Juneau noted: "There is no country in the world, except the U.S. (and that needs qualifying) where there's not a framework of regulations to help talent in music, film and so on. If this is necessary in Britain, France and the Soviet Union, then how come we Canadians don't need it?"

"There's a terrible masochistic attitude in Canada that we don't deserve because, believe me, the talent is not true. We have trouble, because the odds are extremely difficult. Other countries realize this, but because we live within the mentality of the U.S. we take our standards from them. No other country in the world does that."

Insiders insist that the CRTC is committed to at least another five years of Cancon AM legislation and that it also has a few surprises up its sleeve for as yet unregulated FM stations.

Overall, the situation appears somewhat ludicrous when one considers that some segments of the music industry in Canada are bilingually named, that the music industry against the slender threads of the web which conceived that industry—i.e. the Canadian content regulations that created a need for record production.

* * *

There's fairly consistent agreement that—whatever the reasons—the Cancon regulations are not working as well as they might. The broadcasters refuse to accept any blame for this. They say that the major labels are simply not producing enough Cancon records of sufficient quality to fulfill the quota.

They may have a point.

"How can we possibly meet 30 percent when we don't have the qualitative selection of product?" asks CHUM programmer Dave Charles. "All these record companies don't come up with product, so we have to resort to Canadian gold. As a result, major artists like the Guess Who, Neil Young and Gordon Lightfoot, are having trouble making hits in Canada because we have to play so many of their old songs."

CHUM fills its Canadian content quota with as much as 50 percent "gold" which presumably helps to avoid the unpro-

ven content tune out factor theory. Other programmers have been heard to say that by next year they'll be completely off the Cancon quota with prime oldies.

The quiet, unpublicized distresses record companies trying to break new Canadian acts. It may also have something to do with what some observers predict are the beginnings of a cutback in Cancon production by some majors.

The majority of majors have commendably expended large sums in Canadian talent investment. Yet the fact remains that only one—Capitol Canada—has been able to make Canadian production profitable.

The lack of success (as yet) by other majors is certainly not for a lack of stellar musical production. Columbia of Canada is reported to have spent around \$500,000 on Canadian talent in the past two years and despite the release of several outstanding productions, the company has very little U.S. sales success to show for it.

All those with a stake in the continuing development of a music industry in Canada can only hope that Columbia will continue to search for that elusive hit. One does not like to ponder the overall picture should a major contributor such as Columbia give up on Canadian production.

PolyGram Canada is another major which admits to an expenditure in excess of \$500,000 on Canadian talent. "Looking at our bottom line," observes national promotion manager Alan Katz, "one would have to conclude that if sales come from charts, then the charts have been sporadic and so have the sales... the \$500,000 involves some amount of promotion but mostly it's recording costs. Our return has been minimal. We've done it on sheer faith alone and it's come to very little. By and large, that would have to be true for other companies, too."

Other majors such as London, RCA, Quality, GRT, A&M, WEA and Ampega have put varying degrees of dollars and effort behind Canadian talent development, without any great degree of success. Informed observers estimate that more than \$2 million was spent on Cancon production in the past 12 months.

According to the CHUM Report, the top six quantity producers and distributors so far this year have been London (79 releases), RCA (46), Columbia (34), Quality (31), Capitol (27),

Continued on page C 20

ARNOLD GOSEWICH: Top Man in a Hot Seat



Arnold Gosewich, recently appointed chairman of the CRIA (Canadian Record Industry Assn.), has been the president of Capitol Records (Conodo) Ltd. for several years.

Winner of last year's Billboard Trend-setter Award, Gosewich is regarded as one of the shrewdest and most successful record men in Canada. He received on RPM Juno Award this year as Industry Man of the Year. Gosewich is also president of Maple Music Inc., the non-profit organization which organized last year's Maple Music Jamboree.

In the following interview, he speaks openly and honestly about the state of the Canadian music industry, as both he and fellow members of the CRIA see it.

Q. You recently stated that tape piracy was costing the Canadian recording industry at least \$5.5 million annually. Do you feel that the CRIA's get-tough attitude is having some significant effect on the pirates?

Gosewich: Well I think it's safe to say that if we hadn't taken any action whatsoever (since tape piracy became a serious problem roughly three or four years ago) that the amount of pirate tapes being sold here would be even greater than \$5.5 million. I think it's simply safe to conclude that if there was no action taken, the amount of pirate tapes being sold would be even greater. We have a committee of manufacturers and importers that the CRIA who set up what amounts to a reporting system across the country of people to make one central source aware of tape pirate activities going on, along with co-operation from the CRMP (which has been fantastic) and the co-operation of our legal counsel who has done things above and beyond the call of duty, tape piracy would be even worse than it is today.

To the best of our knowledge, most of the pirated tapes are coming from the U.S. and the word would just get around that Canada is a very easy place to sell pirated tapes. To answer your question, I would say definitely the position taken by the CRIA has prevented the situation from getting worse. It has contributed to making the situation better although there's still a lot to be done.

Q. Would you like to see the Federal government taking other steps in this area?

Gosewich: The Government hasn't taken any steps, whatsoever. To make my point very specifically, we've looked for the assistance of the customs department which is an agency of the Federal Government. We haven't had any success. We sometimes get local co-operation—a local customs branch will be helpful—but as far as a general directive to assist the recording industry in stopping pirate tapes from coming into Canada, we haven't had any co-operation whatsoever and in getting the co-operation, you've got the usual red tape to go through. We haven't made any significant headway yet, although we are continuing to work on it.

One of the positions taken by the CRIA is that if it comes down to it, we (the members of the CRIA) would be prepared to accept a voluntary embargo on all tapes coming into Canada as a means of preventing pirated tapes from coming in. But we have to be very careful in our relationship to those members of the CRIA who do import tapes. On the other hand, we feel if that's the way it has to be done, then we're prepared to do it. But we do obviously have to take into account other members of the industry who are not part of the CRIA and their positions may be different. But what we're looking for from the Government is to determine whether it can be done and whether there's sufficient acceptance by everybody in the industry who's in the business of importing product to accept this.

Q. How is the pre-recorded tape scene in Canada generally from a sales point of view?

Gosewich: It's growing. Living up to expectations, certainly as far as B-track tape is concerned, I would imagine that based on general comment, no hard and fast facts or statistics, that cassettes have not played that large a role.

A Billboard Spotlight on Canada

**The Chairman
of the Canadian
Record Industry
Assn. Discusses
the Problems
Facing Cancon Music.**

Q. What are the biggest hassles in trying to deal with tape piracy in Canada?

Gosewich: Finding out that it's going on. The reason for this is that it's taken us about a year just to get the word around among retailers within our own industry about how the reporting system works. But the other difficulty in finding out is that so much of the pirated product is not sold through conventional record and tape outlets, like the conventional retail store or department store. That's not really where most of the pirate selling public is. It's movie stores, gas stations, drug stores, places that don't normally handle records or tapes so you can appreciate that finding out about it is a lot harder.

Q. Could you explain why the CRIA has employed a non-music oriented public relations company to handle some of its activities?

Gosewich: Well, first of all the public relations company in terms of its people I can't say is non-music oriented. Some of the people we have actively involved with us do have a form of musical background of some shape or fashion. I refer to Ed Cowan and Brian Robertson, who both have some background in it.

Firstly, the CRIA has come to recognize that there is a large role that's played on the part of the Association in presenting a better public image, if you will, of the industry generally. We simply feel that the public doesn't know very much about the recording industry as such, let along everything that goes on within it.

The second reason is that the Association, if it's going to be representative of the industry as it wants to be, then has to recognize that it has to take various positions on subjects. In order to do so, it has to ensure that its position is properly informed not only to the public but to various agencies of government and various levels of government as the case may be.

Thirdly, as part of the desire on the part of the Association to publicize activities that go on within the industry especially related to Canadian talent development outside of Canada, we need what we call a professionally-minded public relations company to assist us in that particular area as well. We have been looking for a public relations company that we decided to go with a public relations company, period. The selection of Carleton Cowan was related to trying to find a public relations company that we felt would be able to help fulfill those particular goals and others that we have, and also had some kind of sensitivity to the recording industry. We think we've found it in Carleton Cowan.

Q. The CRIA has been talking for some time about broadening its membership. Have there been any concrete steps taken in this direction?

Gosewich: Quite a while since we had our annual meeting in May, the CRIA had to make some changes to our existing by-laws that would provide for broadening the representation of the industry within the CRIA. That meant changing the by-laws so it wasn't just an Association for manufacturers. It is now an Association for people or businesses within the industry other than manufacturers. That has been done.

The second thing that had to be done was we had to provide for a new membership structure. In broadening the representation, there could become part of the Association (if they wanted to), we also had to recognize that, in plain simple language, a lot of people couldn't afford to join. Under our existing member structure, many businesses would just not be able to join. The bulk of the members now making up

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MY! MY! MY!

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CANADIAN MUSIC INDUSTRY
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MANAGEMENT
ALIVE

AGENCY
REPRESENTATION



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THINGS ARE SHAKIN' ON THE WEST COAST

Vancouver strives to establish a well of creative activity

By Jeani Reed



Valdy: he offers sensitive contemporary music and may tour the U.S.

THE REASON Western Canada has always been something of an enigma, and not just to us, who seem to us to be one in spite of an undeniable and constantly accelerating level of industry activity, is that no-one seems to be able to properly evaluate its potential, its direction or its ultimate position.

Understandable, since the industry is still, if not in its infancy, at least suffering a considerable identity crisis, which can be an uneven and disconcerting experience.

Isolated geographically from the rest of Canada, and hitherto insular, it would appear, by virtue of its almost elitist sense of Canadian consciousness, the West Coast is only now emerging from its identity crisis through the efforts of a few whose insights and resources extend beyond the narrow provincial parameters that had previously been established.

Canadians have talked about the West as a vast storehouse of untapped potential and then have lamented the lack of East-West solidarity that, once corrected, would supposedly establish a triumphantly autonomous Canadian music industry that would knock the world on its ear.

These are nice things to talk about, but presumably the pipe dream stage is over. The industry in the West is, undoubtedly, growing. But where before Vancouver was being touted as the Los Angeles of the 50's, it is becoming increasingly obvious that what we are going to have here, if anything, is going to be a more or less independent enterprise as a volume production center, where impressive studio facilities and an eminently qualified pool of musicians will combine with a uniquely creative working atmosphere, whose collective advantages are rapidly becoming apparent to artists from both East and South.

The general consensus in Vancouver within the music industry at the moment is that, in conjunction with its technical development, a tangible change of attitude has taken place, one in which cooperation has replaced revolty to an extent where infighting has resolved into constructive sibling dialogue.

But that in itself isn't nearly enough.

CRTC's 30 percent Canadian content regulations notwithstanding, it is becoming understood that the truly lucrative and satisfactory market is to be found in the limited Canadian market, and those in the environs of the West Coast, and those in the industry who realize the necessity of connections with the South as well as amicable relations with the East, and who are determined enough to establish them, are the ones on whom our survival depends. For Vancouver, it is probably more important to sell to Los Angeles than to talk to Toronto, and the difference now is that we are starting up the conversation.

One of the most important single links with the L.A. pulse is Steve Douglas; while he has kept his presence in Vancouver at an extremely low profile since his move from Hollywood over a year ago, Douglas is now in a position to make his final plans for his new British Productions, which he had in abeyance until its recent government approval as a public company.

As former head of singles for Capitol, head of Mercury's West Coast office, highly respected studio musician and head of his own Pentagram Records, Douglas' connections with the American market are nothing short of impeccable.

The fact that his independent production and session work—two of his three major productions, including the *Cascades* release of Barry Greenfield's "Sweet America"—made respectable inroads in the Canadian charts.

And his personal ties with Los Angeles music figures have been an introduction to the capabilities of Vancouver studio men, a case in point being the work done at Vancouver's Can-Base Studios on the strongly-charted "Bongo Rock" album, produced by Mike Viner, arranger Perry Botkin, and was released on Prude, a former subsidiary of MGM.

The sound may not have been as quickly accepted as it might have been, but it might have been possible in L.A., but it is a way of opening a door to the possibility of a fresh production area which might not otherwise have been considered.

Britcol, one of the few public companies to exist on a small scale, will be financed well into the six figures, according



Bachman-Turner Overdrive: a good export (top) with power in the States. Chilliwack (above) remains one of the major West Coast acts.

to Douglas, will encompass the Nighthawk label and encompass arms Alexander Street Music and Water Street Music, and allow Douglas free rein in the field of artist selection, distribution and marketing.

But he is not looking to put out a record in Canada. "We've got to look at North America," he says, "but I insist I won't put a record out here without a definite commitment from the States. The problems today are the same as always. There's a lack of direct communication with the record people down South, and there are not enough sales here to justify producing records in Canada."

That communication, Douglas hopes to establish, is also being encouraged by an influx of American artists to reinforce the constantly developing squadron of local musicians capable of putting together quality studio tracks.

There are, of course, the Joni Mitchells who have regarded the environs of Vancouver strictly as a retreat, but a noticeable flow of talent from the likes of flautist Paul Horn and bassist Jerry Scheff are using the area for musical purposes as well. Horn involved in session work as well as putting together a CTV series of his own, and Scheff sitting on sessions being towed soupmoms on his Gulf Islands residence.

A Billboard Spotlight on Canada

Within the industry itself, as well, are enough artists to make the South consider the Northwest, the West Coast, of whom are beginning to realize the necessity of making themselves known across the border.

One classic, if extreme, example of ignoring the Canadian market in favor of the American is the extraordinary activity being generated by the now Vancouver-based Bachman-Turner Overdrive, headed by ex-Guess Who guitarist Randy Bachman and managed by Vancouver booking agent Bruce Allen.

Allen and Bachman's energies have always been aimed away from what they consider Canadian apathy and dismissiveness, as Bachman and moved from Winnipeg to Vancouver to get some kind of a corner on regular performing possibilities, and with a recent name change and a particularly advantageous record deal with Mercury in the U.S., BTO has been cutting a swath of successful concert dates across the continent whose repercussions are only beginning to be felt north of the 49th parallel.

BTO's Creedence-style hard rock is finding its biggest audience in the Southeastern U.S., with a return tour booked almost immediately on the heels of their first American concert exposure in July, but BTO has been doing enough in the West Coast to earn a return engagement—as headliners at the Whisky in L.A., and chart response to their first album has led Mercury to put a push on the release date for the second, which will be recorded at Seattle's K. Smith Studios. According to Allen it is something that could never have taken place if the group had been content to follow the circuit on their terms.

Vancouver's Skylarks, too, who moved from Vancouver to L.A. last year, hit impressively on Capitol with their single, "Wildflower," which reached No. 9 in *Billboard*, and report a projected tour to be booked by CMA in late October, concurrent with the release of a second album, also to be recorded in L.A.

With West Coast artists who have elected to stay on home ground the picture is slightly less impressive, but the directions are also beginning to take a perceptible southward turn. Chilliwack, whose contract with A&M was dropped after a six month extension, is out looking for a new contract that includes American distribution, with a

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NUMBER ONE THAT'S THE WAY IT IS
IN CANADA ON CAPITOL



Anne Murray

Lise
Thulin

SUZANNE
STEVENS
RICHARD

MARTIN
PELTIER

BOB


MCBRIDE

FERGUS CIRCUS

new potatoes

Edward Bear



Bill King

FLYING

CIRCUS

KARO

RONNEY
ABRAMSON

PRIVILEGE

CHRISTOPHER
KEARNEY

GENE
MACLELLAN

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GRAHAM

Pepper Tree

To be number one in Canada means being involved
and committed to Canada's top recording artists from the beginning
to the end. That's the way it is with Capitol in Canada.

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Activity in Edmonton: rock is cut at the Century II Studios (above) and Karl Erikson works out one of his songs (right). Keith James (below left) helped computerize CHED's music operation.



EDMONTON'S CREATIVE BUBBLE HAS BURST AFTER BREWING SOME TIME

By Ann Stark

WHILE THE MUSIC CAPITALS OF THE WORLD ROCKED On, Edmonton was faithfully carried on by the Canadian industry, until the summer of '72. That was the time of "Procol Harum Live With The Edmonton Symphony"—an album that sold its way to gold right around the world. Edmonton has its saluted days of music. Not quite. It's been brewing here for a long time.

Taking a brief glance at the city's contribution to the communications media during the past year, one would say that Edmonton has done a lot—or one hell of a lot, to be proud about—and that is an unbiased opinion as I'm not really considered one of the natives.

The Province's first 16 track studio opened and a second one is to be available by next month; a couple of production companies also new to the skyline: automation in radio; new labels launched; an additional television channel; hit records from resident talent; and jingle packages used all the way from Edmonton to Australia. Read on and you'll understand that some of the finest talent on the continent has combined to make the past year in Edmonton a moment to remember in a light of media history.

1973 is the year of the technical automation of CHED Radio, the city's number one station—format top 40. Not to be confused with "automated radio," CHED has removed almost all technical responsibility from the announcers; the station has not removed the announcers—this would have been pointless as "personality radio" has reigned supreme in this city for many years. The automation abolished the use of records and all the music is transferred to cartridge tape albums. As is as most stations, CHED has used carts for all commercial spots and jingles.

All the music is kept in the automation system in the library, there is no music whatsoever in the control room. The equipment involved consists of two Gates 855's, one IGM Instastart, five ITCS's and one ATC. Twenty-four hours of gold programming runs through the Gates 855's which can handle



Tommy Banks, the city's leading communicator-producer, on the set of his TV show.



Bob Comfort is president of Tinsel and Sham, radio-TV production firm.

up to 110 cartridges; the current week's playlist is programmed through the IGM Instastart as does the news and weather.

The announcer has a music list and a touch-tone selector—all he is required to do is dial up the number of his song and hit "start" when he's ready. Audio levels are automatically controlled with the use of limiters on any talk up or back sell on the music. Commercials are limited audio-wise in the same manner. The only level that jock has any control over is all at his mike.

A great deal of research and experimentation has gone into the automation of the system—done in 10 radio stations using this kind of automation. Clint Nachel and Tom Davies, station engineers, innovated and devised all the calculus and logic patterns, while operations manager, Keith James and music director, Wayne Bryant, computerized the programming sequences. Wayne explains, "This system is unique in that it gives us all the advantages of an operator without the disadvantages: the automation doesn't make the decisions, this is still left up to the announcer. The jock still has control of his own volume, he can still turn it up and control its level. This gives the guy more time to think about communicating, and that is what CHED is on the air for in the first place." CHED's system, the first of its kind in North America, has been highly acclaimed by programmers from all over the Continent.

* * *

It hasn't really been so terribly surprising that all this music by passing has been played on the Edmonton market—the city has been "bubbling under" for a long time. It was in

December last year when Tommy Banks burst the proverbial bubble. The man, led by Banks, a very determined group of partners and associates, was the culmination of their 16-track studio, a goal towards which they had all been striving for three years. Century II Studios were, at last, in operation. The Century II label had been planned and that too, became a reality this summer. Banks has indeed launched a bona fide endeavour to combine artistic integrity with financial viability.

Wolton Jettson of Audtronics Inc., Memphis, was contracted to design the entire studio plan, the acoustics, the floor plan, interior design, the furniture, the custom built controls and the electronic layout. The studio building, located just outside the city of Edmonton, was built by the Army in 1941 to be utilized as communications base. The construction was almost like a fortress with walls of six-inch thick poured concrete. The building was abandoned in 1948 and needless to say, it didn't fall apart. The solidarity of the structure was the primary reason for placing the studios in this location—acoustically it would be perfect.

The studio complex has two studios, a control room, lounge, office, dressing rooms and shower facilities, storage and practice hall. The two studios are designed soundwise in a totally opposite manner, one being completely dead with absolutely no sound interplay from walls, ceiling or floor; the auxiliary studio is a massive echo chamber with a very live ring to its audio quality. Combining the two, it's possible to record a 75 piece orchestra.

The board, 20 channel input and 16 output—was hand built in Memphis at Audtronics studios. The same equipment has been installed at TMI Studios, Trans. Maximus and Stax of Memphis. Century II Studio Manager, Gordon Forbes, was in Memphis learning the intricacies of the console while it was undergoing construction.

There are three main areas of production at Century II: commercial advertising concepts, radio and television, and record production. The advertising has become very successful in a surprisingly short time; they are producing material for most of the country's dependent studio companies and agencies in America. The production studio, national or in some cases, regional, accepts for any one market from coast to coast. The broadcasting department is expanding everyday with radio and TV ID packages being aired from Edmonton to Australia.

The studio can be rented on a regular time buying basis, which cost-wise, is highly irregular; it compares at about half the price of any competing market. According to Century II General Manager, Tom Partridge, "The price is an absolute bribe to get artists in the city to attain the needed credibility for the new facilities, and mainly to establish Edmonton as a city with a recording industry."

The Century II label was officially launched earlier this month with the "Cantata Canada" album, the first of a series

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Cantata Canada

Privilege

Cantata Canada is a Canadian dream that belonged to producer, Doug Hutton. It was unified and energized by Privilege. Now Cantata Canada is Century II's first album. And thanks to the unprecedented support, advice and faith of Arnold Gosewich and the great people at Capitol Records, Cantata Canada is happening across our country.

Cantata Canada is Privilege. The excitement is Privilege. It's just the beginning of Privilege.



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Andy Krawchuk/Al McGee/Mel Degen/Harry Krawchuk/Garry Dere/John Hannah

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Don't Stop Now

The Original Caste

The Original Caste are back home in Canada.
And so is their smash hit, "One Tin Soldier", back on
the charts for the second time.

We think that's exciting.

Watch for their new Century II single "Don't Stop Now."
Produced by Bruce Innes, it pulses with the same kind of magic
that has created sold-out audiences
all over the world.



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Dixie Lee Innes/Gary Carlson/Bruce Innes

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Leaky Old Boat

Terry McManus

Sunshower. Love Is Wine. Carolyn.
Three in a row. All written, produced and recorded by
Terry McManus. And, after a year's silence,
Terry reappears on October 8th with his first
Century II release "Leaky Old Boat."



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Irresistible You

Donna Warner

Donna's earthy voice stood out wherever "Three's A Crowd" performed. The group's last album was produced by Mama Cass. Donna's first solo single was produced by Keith James for Century II Records.

Donna gets a fresh feeling into her sessions and "Irresistible You" will let you share Donna's special something.



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Century II was born because of a guy named Tommy Banks, who believes in Canada's second century, Canadian Musicians and Canada's music industry. Tommy also believes in Believing. Optimism. Enthusiasm. And People.



People. Engineers like Gordon Forbes and Les Bateman.

Two guys who know music as well as electronics. They work hard at getting what you want. The sound is good. We created a unique studio, with the help of Mother Nature, the Canadian Army and Auditronics of Memphis. It's a solid, concrete building built by the Army during World War II. Now it's Canada's newest studio. And it's located in a quiet, countryside setting.



People. Like Skipper ('Down On The Flat Rock'/Capitol). Soon to release their second single, now on Century II, called "Papa Sit Down".



People. Like Lynne Reusch who heads up CENTURY TWO PUBLISHING. Lynne has been both friend and counsellor to writers for the past five years with BMI Canada. She wants to hear from both new and established writers who are looking for truly professional representation of their works.



People. Like Maggie. Call her for more information about us. She's sharp. Attractive. And you'll like her.



CENTURY II RECORDS / CENTURY II STUDIOS LTD / CENTURY TWO PUBLISHING LTD

Producers Probe Their Own Music

Over the years, Canadian-based producers have come in for more than their share of criticism, some of it perhaps unwarranted. Talent supporters often claim that it is in fact the Canadian producers who are responsible for the country not reaching its full potential.

The producers don't often get a chance to express their viewpoints on the situation, so the following survey offers their comments.

Questionnaires were sent to Brian Ahern, Terry Brown, Dennis Murphy, Art Snider, Doug Hutton, Paul Hoffert, Ken Harris, Mel Shaw, Gert Martynec and Dick Flahil.

Completed forms were received from Gene Martynec (Edward Bear), Paul Hoffert (H.P. & Bell Productions), Dennis Murphy (Sundog Productions), Terry Brown (Doctor Music Productions), Shafrazi (Shel Safran Productions), Mel Shaw (MWC Productions), Dick Flahil (Downchild Blues Band), and Ken Harris (K. H. Productions Ltd.).

Q. What were your most successful (on a unit quantity basis) album and single?

Martynec: "Last Song," Edward Bear (Capitol), single; "Edward Bear," (Capitol), album.

Hoffert: "One Fine Morning," Lighthouse (GRT), single; "Lighthouse Live," (GRT), album.

Murphy: "Treasure Song," Bob McBride (Capitol), single; "Bearly Different," (Capitol), album.

Brown: "I'm a Mexican," Edward Bear (Capitol), single; "The Koffman Plays Bach," (GRT), album.

Safran: "Riverboat Ladies," Timothy (RCA), single; "Xaviera," The Happy Hooker (GRT), album.

Shaw: "Sweet City Woman," The Stampeders (MWC), single; "Sweet City Woman," The Stampeders (MWC), album.

Harris: "Summer in the City," Strange Movies (Van), single.

Q. What were your most successful (on a qualitative basis) album and single?

Martynec: Your choice.

Hoffert: "Take It Slow," Lighthouse (GRT), single; "Lighthouse Live," Lighthouse (GRT), album.

Murphy: "Bearly Days," Bob McBride (Capitol), single; "Peaches," (Capitol), single; Keaney (Capitol), album.

Brown: "Goodbye Mama," Dave Nixon (Columbia), single; "Dave Nixon," (Columbia), album.

Safran: "Coming Home," Cathy Young (GRT), single; "Travel Stained," Cathy Young (GRT), album.

Shaw: "Sweet City Woman," Stampeders (MWC), single; "Carryin' On," Stampeders (MWC), album.

Harris: "Ode to Edith," John Murray, single.

Q. Do you consider the facilities in Canadian recording studios to be the equal of what you've heard elsewhere?

Martynec: Yes. And no attitude. Good equipment except monitors in some cases.

Hoffert: Yes. But the recording master facilities are inferior, and the average engineer is inferior for rock dates.

Murphy: Yes.

Brown: Yes.

Safran: RCA is the only place to record rock in Canada. Shit.

Flahil: The facilities certainly seem equal to what I've seen in New York, but while New York has lots of talented engineers, operators, etc., we still have relatively few. There is no difference there. Terry Brown however is God and who can argue about the talents of Dave Green or Phil Sheridan?

Harris: A few studios, yes.

Q. Do you have any complaints or comments about your dealings with the major record companies in this country?

Martynec: Not yet.

Hoffert: They tend to think on a restricted market basis and the A&R departments tend to accept and be content with material that is not of international calibre.

Murphy: Most are afraid of the action they spend most of their time on.

Brown: More companies should be eager to invest. At present commitments are borne by a few companies.

Safran: I think we would make a gigantic step forward if record companies would put people in the positions of A&R who could actually do A&R instead of PR.

Shaw: They're as good as any I have had dealings with around the world.

Flahil: Not really. Downchild has a fine working relationship with the A&R people; sure, everyone's working with nickel and dime, and some stuff that manages to get issued on records should never see the light of day because it lacks worth—and, worse, conviction. Sure, everyone's short of money, and promo men have far too much to do, to do it all well, but that's the break—the Canadian music scene is simply small because Canada is small. And all of us are relatively new at it, and we're stumbling along, picking ourselves up, drowning in puddles, and getting through what we know how. For 40 years, the Canadian music industry has been, and is still, in no small measure to the rest of the world, a bunch of other people and organizations, we have one. It's never going to equal the New York scene overnight, and it's unfair and silly to expect that it should.

Harris: I guess it's who you know. The ones I know, everything's fine.

Q. Has the AM Canadian content regulations been of any assistance to your career?

Martynec: Hard to realize at this point but imagine it has helped.

Hoffert: Definitely.

Murphy: No.

Brown: Yes.

Safran: Yes but the old proverb—"it's gotta be in the grooves"—still applies. The regulation doesn't really help sales.

Shaw: I'm sure it has. We are extremely successful in Canada.

Filohi: Of course.

Harris: Yes.

Q. Do you think there is any room for improvement in the promotion activities of record companies in Canada?

Martynec: It has to be on an international level.

Hoffert: The variations from company to company are greater than international variations. The problem for Canadians is the cost per unit sale because of the market size.

Murphy: Yes.

Brown: Yes.

Safran: Most definitely. They're afraid to spend money. They pick one act every three years to get behind and it's usually the wrong act.

Shaw: There is always room for improvement. There are inventively promotion people in Canada. New ideas and excitement is needed.

Filohi: Yes.

Harris: If you have the money, you can do it all.

Q. Would you like to see a Canadian content quota on FM stations?

Martynec: Relative to musical output in Canada at specific times.

Hoffert: Yes.

Murphy: No.

Brown: I think it would help as much as the AM regulation has—that was definitely a plus.

Shaw: No answer.

Filohi: Yes, most definitely. The problem with the AM regulations is that the key stations are not interested in supporting Canadian content—but will play Canadian content if it sounds safe and exactly the same as the U.S. content. Everything's measured by what's on the U.S. stations, not by the quality of taste. There are a lot of experimental, interesting, innovative groups in Canada (also solo singers, of course), who need FM to get across their music which does not fall into the AM U.S. commercial bag.

Harris: Yes.

Q. Would you like to see a more determined effort from the media to draw attention to what you and your artists are doing?

Martynec: Supposedly it helps a lot.

Hoffert: Definitely.

Murphy: Yes.

Brown: Definitely.

Safran: Most definitely. Shaw: I've got a problem. It is an attitude that has to be changed. Believing in something is the first step in making others believe. Too many people in media do not believe that there are stars out there ready to get ink.

Filohi: Not really. Media responds to good publicity and promotion people and a positive, friendly attitude from the folks who are pushing their wares. I've had great support on Downchild from all kinds of people; no secret to why it's done. I've been lucky enough and clever enough as a publicist to get the trade media to do what I want, of course, most Canadian promoters are drowsy and old-fashioned and unable to attract young readers (or good young writers, for that matter). And the underground press is full of tired, ragged-ass, dumb left wing rhetoric bullshit.

Harris: They're doing a good job right now.

Q. Can you and your colleagues produce music comparable to the quality of U.S. and English imports, in general?

Martynec: It depends on who in particular is working.

Hoffert: Yes.

Murphy: Yes.

Brown: Yes.

Safran: Most definitely. Shaw: In general, the average isn't as high as the English and American imports, there are some very good imports.

Filohi: Yes, given equal money and time. Meanwhile we'll go on doing the best, cutting corners, and occasionally surprising ourselves and the rest of the world.

Harris: Yes, with the right artists and backing.

Q. What was the finest Canadian single and album you heard in the past 12 months?

Hoffert: "Goodbye Superdad," Bill King (Capitol), single; "Lighthouse Live," (GRT), album.

Brown: "I Make Me Do Anything You Want," A Foot in Coldwater (Dafodil), single; "Bearfoot," Bearfoot (Columbia), album.

Safran: "I Make Me Do Anything You Want," The Second Foot in Coldwater, (Dafodil), album.

Shaw: "First Cut is the Deepest," Keith Hampshire (A&M); "Rock and Roll," Valdy (Haida); "Oh My Lady," Stampeders (Dafodil), single.

Harris: "You Don't Know What Love Is," Susan Jacks (London), single; "Close Your Eyes," Edward Bear (Capitol), album.

Q. What was the finest Canadian single and album you heard in the past 12 months?



Singer/writer Ronney Abramson from Montreal is a performer Capitol is touting at the English-speaking market.

Country Producers Assess Own Country

Country music is enjoying a broad spread of popularity in Canada with numerous TV shows, several major market station stations (CFROM in Toronto and CFOX in Montreal, as examples) and a growing level of professionalism within the industry.

Canadian country has yet to make its presence seriously felt in the U.S. market but the phenomenal local popularity of an artist like Stompin' Tom Connors is bound to have repercussions southwards before too long.

To get the inside view on country music in Canada, Billboard spoke with some of the major artists and record company executives from George Taylor (Rodeo Records), Jerry Krytuk (Boot records) and Gary Buck, artist and producer.

Q. What were the most successful (Sales-wise) single and album with which you were involved in the past 12 months?

Taylor: "The Don Messer Family" (Banff SBS 5341).

Krytuk: "Master Hartwell Story," Stompin' Tom; "Robin in the Cradle," Con Archer (singles); "Stompin' Tom and the Country Jail," (The Haggards) (single).

Buck: "Country Jail," (The Haggards) (album).

Q. Has the AM Canadian content legislation been of assistance to you?

Taylor: No.

Krytuk: Yes.

Buck: Yes.

Q. Do you consider the facilities in Canadian recording studios to be the equal of what you've heard elsewhere?

Taylor: Sound is a distinctive interpretation of a producer's requirements. If the producer attempts to be original, he is not necessarily subject to comparison from other sources.

Krytuk: Yes.

Buck: Yes.

Q. Why is it taking so long for Canadian country music to make inroads into the U.S. charts?

Taylor: The inability of proper management and booking arrangements for Canadian artists in the U.S.A. to promote their product.

Krytuk: The narrow mindedness of U.S. country executives to recognize what type of product the people will buy.

Buck: Because in most cases, the country a&R department head in the States is also the country producer and he is protecting his own status by not picking up other producers' work from Canada even if no front money is involved. If he is having a good year, he will claim they do not need additional product and if he is having a bad year, he won't pick it up because if he does and it's a hit, the boss may fire him and hire the Canadian producer.

Q. Does the Canadian country scene receive sufficient general media support?

Taylor: Yes, from rural radio stations but not from the press.

Krytuk: No.

Buck: No.

Q. What is the biggest problem facing the future development of Canadian country music?

Taylor: My answer to question four in part. The close-knit scene in Nashville is another, and the lack of enthusiasm of U.S. controlled record companies to Canadian talent.

Krytuk: Cracking the U.S. market.

Buck: Convincing rack jobbers to stock product that will sell in Canada but is not on the Billboard charts because it's not released in the U.S.

MONTREAL'S ENGLISH POP COMMUNITY STARTS TO MAKE SOME SPARKS

BY JUAN RODRIGUEZ

MONTREAL'S ENGLISH speaking population numbers about 800,000, and its English-speaking total of two and a half million. This statistic alone has played a large part in determining the fate of English music in this overwhelmingly Francophone ambience.

Les Anglois are a large minority and English Montrealers have a difficult time finding an identity in the current surge of nationalism by the six million Quebecois around them. English Montrealers are alienated from the rest of Canada, particularly in the field of recording. (Only one of Canada's majors, Polydor, maintains a head office in Montreal.) As a result, it's not been easy for the city's English speaking singers and musicians to get a hearing.

Recent events may indicate this situation is changing. The cross-bordering between English and French musicians, particularly in the rock and pop fields, has never been more intense than it is now. People are trading off each other's ideas and plenty of distinctly original music is being created. Music that could only be created in Montreal... in fact, there are some who liken the city to San Francisco.

The three major English performers in the city are Mahogany Rush, the Wackers and Jesse Winchester. There are many others, but the original contributions of the above mentioned three have been of particular importance in the development of the city's music.

A poll taken by one of Montreal's largest weeklies, *Le Petit Journal*, established officially that Mahogany Rush is the city's most popular heavy rock group, English or French. The group recently scored what is considered a major coup for local bands with its signing with Westbound of Detroit, for \$250,000, with a mandate to produce five albums within the next two years.

Mahogany Rush is spearheaded by guitarist-singer-composer Frank Marino, who is 18 years old. Four years ago, so legend (and fact) has it, Marino was undergoing the after-effects of an acid bummer in a hospital when he picked up a guitar, imagined he was Jerry Garcia playing down a track for an album, and suddenly Frank was playing guitar.

He later became known as "Le Hendrix du Montreal," as his guitar style bore an amazing resemblance to the late Hendrix. The group's first album, "Maxom," was a Mariano Marino tribute to the late Hendrix, titled "Buddy." The recording was crude, but Marino's ode was haunting and his guitar style was downright eerie. The tape made the rounds of local recording companies without much success until it landed in the hands of Robert Nickford, then working as Eastern promotion man for WEA in Montreal. Nickford left WEA, formed his own independent label, Kotai (distributed by London Records of Canada), and released "Buddy" b/w "All In Your Mind" on an English studio label. From there it went on the disk, but it became a Top 10 on Quebec's large Radio Mutual network (whose flagship station is CJMS in Montreal).

The trio's first album, "Maxom," was recorded in an art times run down East end Montreal studio but Marino was able to extract a raw sense of style and imagination that made Maxom reminiscent of an early Stones or, indeed, Hendrix. album. Mahogany Rush's debut album was a top chart item throughout last winter and the group was quickly recognized as superstars in Montreal.



Two of Montreal's most successful English speaking rock bands are the Wackers with Randy Bishop flying through the air and Ernie Eashaw at the drums (top right); and Mahogany Rush, the leading "heavy" rock band (above).

Marino's fascinating style caught the attention of the rock journal, *Cream*, which entitled it "expose." "Hendrix Alive in Montreal," the magazine said. "He's been here since early this year and then Nickford engineered the Westbound deal, which gave the group its own label, 9 Records.

The group's first Westbound album has been completed and Marino was (as of writing) mulling over the music. He's a perfectionist, and he knows what directions he wants the band to take. "Our first tour will be in quadraphonic sound and video," he enthused recently. "There's been a lot of three-man rock bands around, so we just have to be different. I consider myself a songwriter, so I'm constantly sounding so much like him, to be a drawback but we've overcome that already." (The city's major critics agree with Cream, et al., that the group has an original style of its own.)

Mahogany Rush's second album was co-produced by Bob Segarini of the expatriot American rock 'n' roll group, the Wackers. The group played an engagement in a teenage beer parlor, the Mustache Club, a couple of years ago and enjoyed it so much that they decided to move to Montreal. Since then, the band has recorded the bulk of its three Elektra albums in local studios.

Although they remain one of America's largely unknown bands, they are the school and college rock 'n' roll band in the city. They've performed so often during the past couple of years that their stage style has been honed down to a slick (including makeup and extravagant attire) edge that bursts with echoes of the Beatles and the Stones. Segarini is a student of rock 'n' roll and quickly realized Montreal's potential as an international rock center.

"I feel we're on the verge of a very exciting situation here. Canada, we've found out, is the only English speaking community in the world that hasn't reached anywhere near its peak yet. On the other hand, the Quebec music scene is so great because it has its own star system, and I think that should rub off on the rest of the country."

Both Segarini and lead guitarist/vocalist Randy Bishop have provided harmonies for a few local recordings and the Wackers, who are usually regarded as the city's most colorful (visually) rock act. For now, at least, the Wackers appear content to enjoy this role.

"We're not out to make a whole lot of money performing any more than we would not want to be worked to death to make someone else a lot of money," says Segarini. "We want to stay together as a band, to see that we have to pace ourselves."

Jesse Winchester, meanwhile, has been living in Montreal since 1967, due to his self-imposed exile from the U.S. draft.

At that time the Louisiana-born, Memphis-raised singer-songwriter literally had no other alternative than to seek employment as a musician. He played the small towns of Quebec province with a French-Canadian band for a while, and scuffled around the city's few honky houses performing his own songs ("Yankee Lady," "Payday," "Brand New Tennessee Waltz," etc.), and backing himself up on lone electric guitar. He was nervous, but his presence on stage was undeniable, and he soon found a home in a band. He had been handling the production of his first Bearsville album in Band guitarist Robbie Robertson and the second, "3rd Down, 110 To Go," last spring—is well known; indeed, Winchester is regarded as one of the leading young singer-composers with as original a style (a strict purity of form) as any.

However, during the period immediately preceding last winter, Winchester had been confined to playing small local gigs over and over again. The performances were erratic, but the band's morale grew. He produced his second album with striking simplicity, and then he proceeded to form a rock band, the Wallbangers.

During the past year, Winchester has been performing steadily, including a cross-Canada tour last March-April and another larger Canadian jaunt scheduled for this fall. He's abandoned some introspection and he's become a rocker in the tradition of one of his idols, Jerry Lee Lewis.

Winchester and the Wallbangers are an exciting act who implement their music with a sense of humor (think *Shaft* and *Shaft's Dead*) and their devotion to original rock form. Winchester has become a powerful singer and, perhaps more importantly, entertainer. He shifts from electric guitar to piano effortlessly and often—the "new" Winchester seems ready to transcend his underground myth as an exotic loner. After the Canadian tour, there's talk of a European tour (where he's popular, particularly in Britain).

Winchester considers himself a Montreal realer: "Sometimes I wish I could leave, but I can't. I've got roots here. Obviously you can't escape your past, but it never crosses my mind that I came from America. I don't spend my time thinking about it. You can't live in a place like Montreal for six years and not grow to love it and be affected by it."

Winchester has written songs for several French-Canadian recording stars and he's involved himself in some local production work. With his own modestly equipped studio to work in, Winchester has been able to make decisions regarding his career without the pressure of grinding out a reputation in his native land.

The solid status of Mahogany Rush, the Wackers and Jesse Winchester has given the English rock and pop musicians the kind of atmosphere that's been lacking from the English scene during the time that the Quebecois star system made its spectacular rise.

The development of several new independent studios and production companies has given local musicians the kind of

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ROBERT CHARLEBOIS AND L'INFONIE REPRESENT TWO SIGNIFICANT ENDS OF THE FRENCH MUSICAL SPECTRUM



The Ville Emard Blues Band—a group which makes rock impressions.

MONTREAL—THE PARIS OF NORTH AMERICA," it's an adage but perhaps a misleading one. French Canadians do not like being identified with France.

Their have their own thing, best defined by Quebec's greatest superstar, Robert Charlebois: "I speak French, but I breathe American air." The six million Quebecois are the last major French speaking society in North America, and it's only now, in the last 60 years of the present—that Quebecers are basking in their own identity.

For a long time French Canadians were victims of their demagogic leaders, but the "Quiet Revolution" of the early 60's brought Quebec into the 20th Century. From this time, the province has been in constant evolution, to be better reflected in its culture, which is based almost exclusively in Montreal.

Charlebois has had major success with his warm and compelling use of *joual*, or "broken French" and it was he who opened up French Canadian popular music into a position where the Quebec music scene is today quite vibrant on the global French scene. Charlebois has been compared to Dylan, to which he replies, "Dylan is the Chateaubriand of music." Charlebois' effect on the Quebec music scene has been catastrophic. His breakthrough was his number one single, "Lindberg," which in the summer of 1968 performed the same magic on Quebec youth as "Like a Rolling Stone" had done world-wide three years earlier. Since then he has remained on top of an elaborate star system, by being a leader on stage and disk. The independent company Gamma was the first to record the star's pace-setting music, after two sedate albums in the chansonnier style of *Divines Select*. He now records for Barclay, a subsidiary of Canada by Polydor, and his second for the label, entitled "La Solidarité," has been hailed as the finest recording to come out of Quebec.

Charlebois can do so many things. A graduate of the National Theatre School, he knows how to move and dance on stage with a grace that's often missing from the more theatrically minded rockers.

His vocal style has traces of Elvis, of James Brown, of Parliament-Funkadelic, of Ferrie. He plays guitar, but when he touches his voice, your ear gets sounds a dimension like Arthur Rubinstein and Jerry Lee Lewis. He has attracted the best musicians throughout his five years on top, and he composes with some of the best lyricists, one of which happens to be his wife, Mouffe, who co-wrote his classic song, "Ordinaire," which won top prize at the Sopot, Poland, international song festival in 1969. He's been accepted in Paris (after being booted for his "sauvage" style years earlier) where Charlebois is now a legend.

He is a virtual unknown in the U.S. because of the obvious language barrier. Frank Zappa once told him, "You'd have more of a chance breaking into the American market singing in Greek." Nevertheless, his reputation grows and rock critic Richard Goldstein's raves (from the Toronto Star) of his performance at the Toronto Pop Festival 1969 stand true today: "Charlebois is a stunning performer with a kind of coarse, archaic grace you find in all the giants of rock, but with an added ability to project his culture without compromising it."



Superstar Robert Charlebois.



The musical star system allows for

a wide range of performers, including poets such as Gilles Vigneault and Claude Léveillé (both on Columbia), who have won accolades such as Pans, Japan and Moscow. Quebecois country stars like Willie La-montagne (London), whose weekly tele-



Jean-Pierre Ferland: a pop philosopher.

vision show draws over one million viewers; child phenomenons, René and Regis Simard (Trans World); pop rockers such as Pagliaro, and Donald Lautrec (London); and Diane Dufresne (Barclay); pop philosophers such as Tex Lecor (Garrigue); and the French-Canadian rockers from the first album the Wackers contribute harmonies. New Generation minstrels, including Claudio Dubois (Barclay), Marie-Claine et Richard Séguin (Warner Brothers), Villes Valquette (Trans World), and Jacques Michel (Trans World), sophisticated and skillful chanteuses Renée Claude (Barclay), Ginette Reno (Trans World), Louise Forestier (Garrigue), Pauline Julien, and Monique Leyrac (Columbia); and even a huge selling-seminologist, Yvon Deschamps (Polydor), who shares the distinction with Charlebois of being able to fill Montreal's Place des Arts (2,400 seats) every night for months.

There are many, many vedettes and the news and the music gets around fast, via television (with both the Canadian Broadcasting Corp. stations and the private Tele Metropole network vying for the public's attention), and a lively media. There is a climate of music in the air in Quebec, and most particularly in cosmopolitan Montreal. Yet so little of this music gets heard in the U.S. Quebec's best hope to break into the U.S. market are the rock bands such as Ville Emard and Contraction (who recorded an English and a French release as their first two albums for Columbia) and the progressive rock group, Offenbach.

This latter category deserves special note. Young French Canadian rock fans have been heavily influenced by such groups as Led Zeppelin, Frank Zappa, and Gentle Giant and subsequently, numerous heavy groups of varying quality have sprung up during the last couple of years. They include Offenbach (whose last Barclay album was recorded live from tourist mecca St. Joseph's Oratory), Expedition (Trans World), October (London), Dionysus (Trans World), and, topping them all, the Quebec rockers who went straight to the top of the record charts in the U.S. and gained international fame as a footnote.

Quebec's top underground group has long been its top avant garde group: L'Infonie, a legendary eight man outfit whose last double album "Vol. 333" (Kotai, distributed by London) was voted the top album of the past year by a jury of Quebec's leading pop critics in *Le Petit Journal's* poll.

The group plays a fusion of rock-jazz-classical music with a refreshing Dada-ist flair.

L'Infonie is at home in the respective territories of Coltrane, Stockhausen (of whom leader Walter Boudreau is a protégé) and Bach, with a shot of rhythm 'n' blues for good measure. The group has recently finished a 30 town tour of the U.S. and Quebec sponsored by a Canada Council Arts grant. There is talk of L'Infonie playing a future Newport Jazz Festival, which would probably be a natural exposure point for the group.

Philippe Gagnon, a fiddler, has also released a joyful album with the rock group Vos Voisins ("your neighbors") on the Polydor album, but he sings in such arcane and incomprehensible Quebec French that it does not seem likely he'll go beyond a critics' reputation.

Robert Charlebois and the Ville Emard Blues Band could come as a revelation to U.S. record consumers, if they're ever given the opportunity. They symbolize much of what is so exciting—the unique cultural sensibility, the professionalism, the musical imagination—about the music scene in Montreal.

Music Industries

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and Polydor (19). This of course includes country and ethnic product, much of which is unsuited to Top 40 stations.

There seems to be no shortage in quantity of product. It is quality which is deficient, say stations. Many major labels look through their Canadian catalog and wonder what went wrong. The industry seems OK to the Canadian U.S. side of Canadian record companies in the free of hopper, but not local boardrooms. The Canadian regulations have quite clearly created a way into the U.S. market (where Canadian records must succeed to be profitable); the problem at most companies is finding the means. They've poured money into production and promotion and still it doesn't happen for them. What else to do?

No one really knows. All they do know is that one company has been able to crack the jackpot and this can only lead one to the presumption that Capitol Canada is doing something that the other companies are not. Or perhaps they were just lucky. Only time will tell.

Despite more than 30 months of Canadian regulations, Canada has yet to develop anything to remotely approach the secondary market breakout situation which exists in the U.S. Very few major companies here can either be bothered or can justify the expense of diligently working the smaller markets to break a single. In any case very few national hits come out of the secondary markets because many major stations choose to ignore them.

If a record becomes a national hit here and if U.S. release of a single doesn't, it's usually broken into America through CKLW's FM format, which is the most popular in the western banks of the Detroit River (which means that it too must comply with Canadian regulations). With its vast U.S. audience of some 3,000,000 listeners and a super-tight format, CKLW can generally break open any Canadian single which has it in the grooves.

Understandably CKLW's music director Ms. Rosalie Tremblay insists on U.S. release. In the past, the station has been burned many times by creating a demand for a record which the Canadian record companies were not willing to supply. Undeniably, CKLW does not stick to programming pre-oven Canadian hits—Ms. Tremblay has frequently gone out on a limb and broken a Canadian single before most stations here were aware of its existence. Skylar's "Wildflower" is a perfect example.

Nonetheless, to gain CKLW's support, companies need U.S. release and this is where the greatest difficulties have been encountered by Canadian record makers. Even the power of CKLW's FM format has not been enough to secure a U.S. distribution deal. As remarkable as that may seem, the soft economy in the U.S. has had very direct effect on Canadian record producers and major labels.

Only Capitol would appear to have a satisfactory relationship worked out with its U.S. head office, whereby the Canadian branch can request and get promotional support in the American market. Capitol Canada has also doubled up the effort on occasion by hiring independent promotion men in the U.S. to handle Canadian records.

Other companies stumble along, attempting to build up credibility with their New York or Los Angeles offices. Several Canadian presidents privately admit that getting any real U.S. head office belief in what they're doing has been a long and often fruitless endeavor.

The U.S. companies are much too concerned with what's going on directly around them to give much attention to Canada. Or it could be that they just don't like the product they're asked to handle.

It is exceedingly difficult for companies in Canada to make a head deal for an act with the guarantee of U.S. release. Generally the Canadian branch signs an act, makes a record and then submits it to its head office for consideration. The Canadians do not have the upper hand in these negotiations. More often than not, Canadian records are issued in the U.S. as a favor, token recognition of the efforts being made by their colleagues in the north country. And far too frequently CKLW has to be asked to play a record only to find that the distributor has not bothered to ensure that stock was supplied to local outlets to reflect the demand.

Clearly Canada has quite a long way to go before her abilities as a hit producing nation are fully accepted at U.S. record companies. There is a destructive head office/branch plant outlook at work here which must be overcome before it sinks the industry. Canadian branches of U.S. corporations cannot continue to spend hundreds of thousands of dollars of profits earned in Canada office originated product if the parent company is not willing to get behind these Maple music products in America.

There are at least two direct methods of dealing with the problem. The first is for the local company to institute its own U.S. promotion of Canadian product. A few of the more perceptive companies have already begun doing just this. A&M is making no secret of the fact that it intends to send Keith Harkin, its national promotion director, Peter Beauchamp, on a month-long promotional tour when Hampshire's next single is released Stateside.

The other way is by utilizing third party distribution deals, as EMI Britain did in the mid '60's when Roland Rennie (now a&M director of Phonogram in the U.K.) was dispatched to America to make deals for EMI acts in which Capitol had shown little interest. Rennie placed a large number of artists (the Dave Clark Five, Herman's Hermits, the Yardbirds, the Hollies, to mention a handful) with an assortment of labels. The huge success of these acts in the U.S. caused a rapid

change in outlook on EMI's U.K. acts by Capitol. There is a significant lesson to be discovered therein by major Canadian record makers.

Several Canadian majors have indicated that they are in a position to make third party deals but very few have taken positive action in this area. If a Canadian act is rejected by head office, the Canadian branch automatically accepts that as is. What is needed is a policy that is needed on the act before it is ready for the American market.

There appears to be an attitude that the Americans know something the Canadians don't and a rejection from head office should be treated with much reverence. You might even call it an infidelity complex. But the history of the belated Canadian music industry makes this complex more than justifiable.

One major which has taken strong steps into the third party area is CRT of Canada. CRT has been able to sell more domestically with Canadian product (surprising in that it has considerably less resources, financial and otherwise, than other big league majors) but has been let down by its U.S. head office in getting this product off in America. So president Ross Reynolds has been attacking the status quo with commendable zeal, sending his Canadian hits to all manner of non-related U.S. companies. Others might do likewise.

* * *

If U.S. release has been a thorn in the side of Canadian majors then it is an increasingly crucial issue to the independent, domestically owned and operated record labels.

Canadian artists used to come along with a independent record label in tow, the label being the result of signing a world deal with a Canadian branch major and perhaps suffering from a disinterested parent company. Recording through an independent at least allowed an act to offer its talent to a variety of U.S. distributors and thereby ensure some sort of promotional commitment.

It was a simple business deal without the hint of favor—the U.S. company either liked your music or it didn't. Presumably if there was interest the company would be willing to throw its publicity gun at you.

Unfortunately, it has quite worked out that way in practice. The soft U.S. market and the enormous difficulties in breaking new talent on tight AM formats in America have brought about a curtailment in new artist signings by U.S. majors. And without extensive contacts or even corporate ties in America, the Canadian independents have been dealing from an awkward position.

This is reflected in the CRTC study of Canadian records making the Billboard charts for the 12-month period '72-'73 (January 1972 to January 1973) of the 30 Canadian singles, only three were Canadian-owned and of the 24 albums, none came from the independents.

Many people view this as regrettable. A strong case can be put forward to support the premise that the future of Canadian music depends on these independent labels, for many reasons, not the least being that generally speaking the indies are principally involved in the development of Canadian talent and they do not have to answer to a foreign head office. They do not have to compete with American hit repertoire to fall back on. Their efforts are Canadian talent-oriented, their task is to find fresh new talent, produce it and market the results to Canada and then the world.

The only limitations in their exploitation of Canadian artists are of a financial nature, but of course, this can be the most restrictive of all corporate dilemmas. At this time, lack of money is the most urgent and the most frustrating hurdle the indies are experiencing.

The Canadian consumer market is barely sufficient to recover costs on even a respectable hit (it is possible to sell more copies of a hit single or album in Chicago than in all of Canada), so the indies must look to the U.S. market to make them a going concern. But reaching the American market requires a certain financial and corporate stamina not yet in evidence at many of the independents.

In fact, the only indie which has attained a degree of stability is Nimbus 9. With hindsight, Jack Richardson's policy of regarding the Canadian market as a separate area of responsibility, while concentrating his efforts on making direct production deals (for both U.S. and Canadian artists) in America was particularly shrewd. Nimbus 9 has feeling involvement in the whims and problems of the Maple music scene.

Other independents such as Boot, Love, True North, Axe, Karata, Much, Huds and Avenue of America have met with varying degrees of success but none are yet what the Financial Post would call profitable concerns. Their key problem is a failure to open all new business operations—shortage of working capital.

The Canadian financial community views rock music and records with something of a jaundiced eye. Canadian banks would rather loan money to Columbia Canada to purchase retail stores than invest in a small, growing Canadian record company. Credibility and communication breakdowns have stifled the growth of Canadian indies.

Most of the independent working capital comes from distribution deals with the foreign-owned majors. It is a vicious circle of front money not being sufficient to allow further expansion and effort. You've simply got to have an American hit—sadly such indie hits have been unexpectedly slow in coming and almost all the indies find themselves in an extremely tight cash flow bind.

At many indie offices, prospects are grim. Without a hit or at least some form of financial assistance, it is unlikely that any more than two or three of these indies will survive for another 12 months. And that is no unduly pessimistic reading of the current picture—it's the same truth.

The indies' only hope would appear to be in some form of aid from the Federal government, which now distributes

grants to an assortment of Canadian creative endeavors, from films to symphony orchestras. This government has made it apparent, on an informal basis, that it would like to see more Canadian ownership in the music industry and it was, you'll remember, government legislation which created this in the three years ago.

Some independents and most of the majors say they do not want direct Federal financial aid (on a cash handout scheme) but would prefer tax exemptions and the like. Yet this would not solve the immediate problem—that of staying afloat. Tax incentives would be welcomed but they assume the ability to secure financing. Answers have to be found to solve the first priority—that of attracting the capital to keep going.

The major labels (and even some broadcasters) have paid lip service to the concept of independents, yet little has been done to provide assistance. The indies are almost all totally reliant on majors for distribution and in most cases, promotion as well.

The Canadian Recording Industry Assn. has yet to make any statement on the subject of independents. It seems apparent that little help can be anticipated from that area.

Smaller independents (for example, Kotai, Can-Base, Stamp, Smile, Tamarac and others) are fighting for their very existence.

All told, the emergence of the Canadian music industry is going to suffer immeasurably unless steps are taken to encourage investment from either government or private sources in independent companies and soon. It is a major priority, no pun intended. Time is running out.

"In my opinion," says Elliot Roberts, the L.A. based manager of Neil Young and Joni Mitchell, two expatriate Canadians, "Canada must support its musical artists. It must make it possible for them to grow and art. Look at the National Film Board or the Canadian Film Development Corp. Government support for creative entities through these two offices has been outstanding."

* * *

A year ago, the British trade publication Music Week published a widely acclaimed article entitled "Wringing Out the Musical Wet Rag." Many of the points raised therein have continued to echo through the minds of Canadian music makers and warrant further examination.

"One of the major obstacles to the progress of the Canadian record business is that the media—particularly radio and press—is almost totally uninterested in the industry except as a star, a chart or a record to grow on. Look at the National Film Board or the Canadian Film Development Corp. Government support for creative entities through these two offices has been outstanding."

* * *

The most objectionable treatment of all came from the press. At least the radio and TV people were present at most of the events. Press people on the other hand attended the concerts but spurned all other invitations to participate in the junket. From this narrow standpoint they criticized the acts, the industry, the Government and the Maple Music guests.

"The same mood prevailed in the daily and evening papers in both Britain and America. And journalists among the general public just want what they perceive to be the music columns of these newspapers. Inquiries of the Maple Music organizers revealed that this was no more or less than had been expected. An overall anti-junket policy by most of the big newspapers since the inception of the Maple Music idea had been extended to coverage of the actual event with the result that objectivity flew out of the window in favor of editorial consistency."

That, in a nutshell, was the British reaction to less than a week's involvement in Canadian "music-city." It is an outlook shared by the majority of the music industry in Canada. In recent times, a growing band of artists have been speaking out against the lack of support accorded them by Canadian press and TV networks. And they have plenty of evidence to support their accusations.

With only a few exceptions, Canadian newspapers and magazines have either ignored or critically mauled local artists. Rather than reflecting the growing interest in Canadian music as seen by AM airplay, many publications have turned a deaf ear to it.

The development of alternative publications has been an arduous task. Given very little record company support, there is a scant three specifically music-oriented magazines—two monthly, Beetle and Great Lake, and the Music Canada Quarterly.

TV networks, riddled with a ridiculous paranoia that young people are not going to take an interest in Canadian music, continue to ignore Canadian music. Even the publicly funded Canadian Broadcasting Corp., after spending almost \$100,000 filming the Maple Music Junket, eventually decided to chop off a third of its length and confine it to an obscure timeslot; this after a fast and furious media battle with Maple Music Inc. president Arnold Goswiche.

It is not a pretty picture this media situation. And it's going to take some really concentrated attention by the entire industry to change the attitudes of the media towards Canadian music, if indeed such a new and positive perspective is possible at all.

* * *

The Maple Music Junket was Canada's first grand attempt to demonstrate that its talent was of international caliber. In a unique display of competitive unity, record companies, artists, composers and producers worked together to bring almost 100 key European media people to Canadian soil to see and hear Maple Music at first hand. The purpose was to show that Canada was no longer a baby in the music production field and that it had an identity of its own. Hopefully in the long run (with continuing efforts to keep Maple Music guests

Continued on page C-28

SEPTEMBER 29, 1973, BILLBOARD

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AXE RECORDS



Ian Tyson is a recently signed country singer to A&M. He also hosts a weekly TV series on CTV.



Capitol's Suzanne Stevens performs at Montreal's Salle Claude Champagne. She is Radio Mutuel's "Discovery of the year."



Bill King is a keyboard player on Capitol's second LP, "Goodbye, Superdad" had gained acclaim.



Bob McBride, formerly lead singer with Lighthouse has gone solo with his own band, Magic.

Major Labels: Some Local Autonomy

The English Canadian music industry is divided into three main distribution labels, all of which are part of U.S. and European multinational corporations.

WEA Music of Canada, for example, represents the Warner Brothers, Elektra and Atlantic catalogs, and is said to account for around 40 percent of total sales volume.

All are involved, to a widely varying degree, in the production of Canadian music which includes some local artists.

The following are comments from such people running major record companies as Gerry Lacoursiere at A&M, Capitol's Arnold Gosewisch and Stan Kulim of United Artists.

Q. What is your present corporate title and how long have you held it?

Kulim: Vice president and general manager, four years.

Gosewisch: President, three years.

Kulin: President, two years.

Q. How many albums and singles did you release in 1972, from all sources excluding labels?

Lacoursiere: 60 albums, 57 singles.

Gosewisch: 305 albums, 183 singles.

Kulin: 120 albums, 70 singles.

Q. Has the AM CANCON legislation been of any assistance in your efforts to record and market Canadian product?

Kulim: Not yet.

Gosewisch: To a very limited degree it has assisted in the marketing locally of records by Canadian artists.

Kulin: Can't tell as legislation came into effect after company was formed.

Q. Do you feel there is any need for revision of the regulations and if so, in what manner?

Kulim: No.

Gosewisch: Yes. Not sure but conceptually it should provide better opportunity for new recordings by Canadian artists to be exposed without being burdensome to radio programmers.

Kulin: No.

Q. Are you satisfied with the quality of pressings generally in Canada, as compared with the U.S.?

Lacoursiere: We are, only because in the past two years, we have been demanding quality and rejecting pressings that were not up to par.

Gosewisch: No comment.

Kulin: No.

Q. Do you plan to increase your CANCON production budget in the next fiscal year?

Lacoursiere: Yes.

Gosewisch: Yes.

Kulin: No.

Q. Do you think the CANCON regulations have had any harm on sales in non-Canadian pop product?

Lacoursiere: No, but to get radio play, it takes more work.

Gosewisch: Cannot be answered factually but logically one would assume it has to some degree.

Kulin: No.

Q. Do you distribute any independent CANCON labels?

Lacoursiere: Yes, Haida Records.

Gosewisch: Yes.

Kulin: No.

Q. Do you make any special efforts to market independent product, or do you consider this against your own interests?

Lacoursiere: We treat them like our own, but Haida place their own trade ads.

Gosewisch: Yes, we do make special efforts.

Kulin: We judge each case on its merits. We only go after a label that fills a gap in our catalog.

Q. Do you think the Canadian government should be providing financial assistance to independent labels and producers who do not have the backup financial resources of the majors? If so, do you have any suggestions of how such funds might be distributed?

Lacoursiere: I do not believe government should interfere in private business.

Gosewisch: Yes, not in the form of subsidy but in the form of tax relief and/or loans.

The funds via SIB loans could be distributed through some form of qualified agency.

Kulin: No, I'm opposed to government involvement in the recording business.

Q. Has there been an increase in the expertise of Canadian agents and personal managers in the past year?

Lacoursiere: No.

Gosewisch: To a limited degree.

Kulin: No.

Q. Would you estimate that Canadian-made recordings receive more than 10 percent of your total annual sales?

Lacoursiere: Less.

Gosewisch: Yes.

Kulin: No.

Q. Are you finding it more difficult to place Canadian product with U.S. labels than it used to be?

Lacoursiere: No.

Gosewisch: No.

Kulin: No.

Q. Why has CANCON yet to develop any important album act for the international market?

Lacoursiere: An important album act cannot be developed in one year—we have had good acceptance in foreign countries with Keith Hampshire, Lorence Hud and Sound 80.

Gosewisch: Many reasons that cannot be properly cited in the context of this question.

Kulin: I feel the Guess Who, Lighthouse and Anne Murray sell albums in the U.S. Outside the U.S. no figures are available for me to manage an intelligent guess.

Q. Do you think it advisable for Canadian artists, producers and labels to set up world distribution deals with Canadian majors?

Lacoursiere: Yes if they pick the right company.

Gosewisch: Yes in most cases.

Q. Is there sufficient non-broadcast exposure of music in the media in Canada?

Lacoursiere: No. We need the kind of support that the English press gives.

Gosewisch: No.

Kulin: No.

Q. Would you like to see CANCON regulations on FM radio here?

Lacoursiere: I do not believe there is need at this time.

Gosewisch: Not if it can be avoided.

Kulin: No.

Q. Are you satisfied with the development of a Canadian music industry?

Lacoursiere: I feel we have come a long way in three short years.

Gosewisch: One cannot be over-satisfied with the development of anything in this industry—there is always more to be done.

Kulin: Yes.

Q. In which of the following areas do you feel there is a need to be developed before CANCON's potential can be reached?

management—publishing—booking agents—media coverage—studios—engineers—producers—mastering and lacquering—etc—radio etiquette—promotion—talent.

Lacoursiere: Management, publishing, booking agents, media coverage.

Gosewisch: All areas except radio attitudes and studios.

Kulin: Management, media coverage, mastering and lacquering.

Q. What were the three best Canadian singles and albums (other than your own) you have heard this past year?

Kulin: "I'm Sorry" (Edgar Winter), "Sunny Days" (Lighthouse), "If You Could Read My Mind" (Gordon Lightfoot)—singles; "Glamour Boy" (Guess Who), "Old Dan's Records" (Gordon Lightfoot), "Danny's Song" (Anne Murray)—albums.

Gosewisch: Cannot form an opinion on the three best albums and singles—I've heard lots of good product that I personally liked.

Lacoursiere: "Rosalie" (Michael Tarry), "Poor Man's Throne" (Copper Penny), "Some Sing Some Dance" (Pagliaro)—singles; "Murray McLauchlan," "Sunny Days" (Lighthouse)—albums.

Q. What is the greatest problem dealing with the development of e recording industry in Canada?

Lacoursiere: Lack of faith in our own talent.

Gosewisch: There is no one great problem heading the development of a recording industry in Canada.

Kulin: A belief in ourselves.

Q. Would you please identify your three all-time top selling (domestically) Canadian singles and albums (other than your own)?

Lacoursiere: "The First Cut Is the Deepest" (Keith Hampshire), "Rock and Roll Song" (Valdy), "Sign of the Gypsy Queen" (Hud)—singles; "Lorence Hud" (Valdy), "The First Cut" (Keith Hampshire)—albums.

Kulin: "Sing a Song for Me" (Nobdy), "Tell Me Why" (Pinky), "Pon Homme" (Gordon Lightfoot), "Karl Erikson," "Ecstasy of Rita Joe," "Humphrey and the Dumprunks"—albums.

SEPTMBER 29, 1973, BILLBOARD

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Young Executives: Their Views on the Business



Young People—Canada's main market—support contemporary music at the Mariposa Folk Festival on Toronto's Centre Island. On stage: Taj Mahal.

Catering as it does to a still-increasing percentage of young people, the world music industry is a youth business. It has become a primary employment source for creative young people around the globe.

With its inherent youth-oriented nature, the music industry not only needs but demands a free-flowing influx of young people. This is true everywhere, but particularly in Canada where a new industry has been created in a short time.

Even more so was a place where old standards and the status quo are an industry's natural enemy. It is Canada at the present time.

The crop of young executives in this country is one of the most heartening evidence that present problems can and will be overcome. They are the ones who have grown up, since journalists invariably only direct their questions at senior executives.

Sensitively notwithstanding, we wanted to allow the bright young hopefuls—the industry's new blood, so to speak—a forum for their opinions and ideas.

The following are comments from Mike Watson (Capitol), Wayne Patton (Leeds), Mike Reed (WEA), Mike Docker (Dafodil), Bob Roper (Capitol) and Charly Vance (AAA).

Q. What is your present position and how long have you been involved in the Canadian music industry?

Watson: Local promotion man for Columbia. I've been in the business exclusively since January 1967.

Patton: My position now is that of general professional manager of Leeds Music (Canada), a division of MCA Canada Ltd. I have been in the record business for six years.

Reed: Merchandising manager. Approx. 10 years.

Docker: Label manager. Two years.

Roper: I am central region promotion rep-

resentative for Capitol. I have been part of the music industry in Canada for a little over five years.

Yance: Promotion and publicity. Including radio and retail work. I've been in music since 1966.

Q. Did you ever play in a rock band?

Watson: I once played drums in a group in Montreal for two months and then gave it up to manage the act instead.

Patton: Played guitar in a couple of bands, none of which gained any success. It was all just good fun.

Reed: No.

Docker: Yes.

Roper: No, although for 2½ years prior to joining Capitol, I did spend the road in capacities of both management and road manager.

Vance: No.

Q. What made you get into the music industry?

Watson: I got into the business for bright lights and pretty girls.

Patton: I got into the music business in a very roundabout way. I was out of work and driving around to see if I could find a job. While I was driving by the Capitol building, my fiance told me I should try to get a job there. I did and was hired as a warehouseman. I really became interested in the business when I met Paul White (ader director) and Ritchie Yance (merchandising manager). The music and the Canadian music industry really kept me involved. Paul hired me as an assistant and we worked together after that.

Reed: Initially I guess it was the excitement and it seemed totally different from any other job.

Docker: (a) music is my abiding interest; (b) my administrative talents outweighed my musical ones; (c) I had to eat.

Roper: From the time I bought my first Fats Domino 78 when I was nine, I knew that music would be an integral part of my being. Despite such times competing set-backs as uni-versity, I still managed to stay in the business. Besides, like most of us who are in the business, I have an ego that must be fed.

Vance: It best suited my character.

Q. Do you think there is too much control of the music in Canada by people who don't really know it or care about it?

Watson: I think those who hold control are pretty much into the music they work with.

Patton: I think there is too much control by people who really depend on the phrase "It's not commercial." The bad thing is that they do not realize that they are in a position (by chance) to make anything commercial. The same people are not apt to take chances on anything not already proven to be successful.

Reed: No.

Docker: Sometimes I feel that way, but it's hard to generalize. There are some notable exceptions. Any artist who is good, naturally, if it is to succeed, but it would be nice if they all loved music, but I don't think it's absolutely necessary.

Roper: No. The only real controls I know are set down by the CRTC and I'm sure they know what the music is about.

Vance: I have a problem with each label but it seems that a number of Canadian executives are not air or promotion oriented. They are much more concerned with balance sheets than they are in the quality of some of the product they put out. There is a lot of room in this country for a little old-fashioned enthusiasm and excitement about Canadian artists who are recorded in Canada.

Q. Do you think Canadian artists are up to the standards of U.S. and English artists?

Watson: I think the only standard we lack is "candy-coating," that comes with longevity.

Patton: Most definitely. Acts like Valdy, Tapestry, Lighthouse, Rose and the Stompers could hold their own on any stage in the world. They all perform their own material and are writing some really fine tunes. In order for them to gain international recognition, they need international exposure.

The Stompers have gained some exposure themselves by booking tours in Europe and the U.S. but the other bands need help and they should be getting it from their record companies. The doors were opened during the Maple Music Jamboree but not everybody has taken full advantage of the help that the Jamboree provided.

Reed: Some are.

Docker: Musically and creatively, yes. But more thought should go into their presentation. This would come naturally along with a star system, which Canada doesn't have yet.

Roper: In some respects, yes. Obviously Canada has its share of no-talents, but our music is good and we have it here. I don't think anyone else in the world has it. But because Canada does not have a star system as does the U.S. and Britain, then I feel that most of our artists have a more difficult time touring and working out a top stage act. Therefore, presentation standards are not as high (excluding many of our top acts who have toured for many years).

Vance: Yes, but our studio techniques still have a ways to go before we catch up to U.S. and British standards.

Q. Do you feel people should be taking more notice of your ideas?

Watson: People should take notice of as many young people as possible. They are

Continued on page C-37

Yeah, we're proud!

Dick Damron

Bruce Cockburn

Gene MacLellan

Ken Tobias

Chilliwack

Moe Koffman

Frank Mills

Shirley Eikhard

Terry Jacks

Leonard Cohen

The Guess Who

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Music Industries

Continued from page C-20

informed of new developments) the European market would be opened up to Canadian talent.

By nearly all European accounts, the junket was no minor success in focusing attention on Canadian artists. It paved the way for subsequent U.S. and Canadian promotional tours by such acts as the Stampeders, Crooner, Anna Murray, and in the near future, Christopher Keeney and April Wine.

But it was only the beginning. Some of the junket organizers had plans for a full-time Maple Music promotion office in London, a second junket in 1973, even a Maple Music tour package. The Federal government, which had supported the first junket to the tune of some \$30,000, was delighted with the ambitious plans and unofficially pledged \$60,000 for a second junket and at least \$50,000 for the promotion office on a one-year trial.

In Britain, Music Week responded: "The Maple Music movement is a powerful one. If the organization has its way the world will have Canadian music in its ears. However, it is a daunting task which faces the (Canadian) record industry and, to be effective, any campaign embarked upon must be original and startling. The Maple Music Junket was certainly that. Now they have to follow it." The stage had been set.

But the directors of Maple Music Inc. voted down all proposals, preferring to concentrate on promoting Canadian talent on homesoil. Some cynics viewed this as a clamping down by office—a sort of "get on with the job, selling records and forget the fancy chauvinism" instruction.

Whatever the motive, Maple Music has maintained a remarkable profile for the past 15 months. It has arranged Groucho-like hits at new and bold plant in the works. Spectators such as manager Elliot Roberts advocate action. "The Maple Music Junket," he says, "was a great idea. But it should have been the first part of a five-part plan. It was stupid to do it as a one-shot affair. There should have been solid followup in sending a group of Canadian acts to Britain to perform. Record companies or the Canadian Government should have rented the Royal Albert Hall and put on a free concert of Maple Music artists."

"The junket would have been enormously effective if that record companies had kept at it... it takes somebody to get up and really do something about it. All they need to do is break one world-wide act and the ball will start rolling. I

thought the Maple Music Junket could have done it for them, but Canadians seem to quit too early."

* * *

Development in other non-rock areas of the Canadian music industry has undoubtedly been hindered by the pre-occupation with trying to make and break hit singles.

Rock programmers who find hardship in promoting 30 percent Canadian content might spare a thought for MOR music directors who will have to meet the quota with much less product to choose from. Realistically, more active MOR record companies and record companies begin to show a profit on their rock ventures.

Country music has been getting an increasing amount of air attention, especially from companies anxious to minimize the risks. The odds appear to be less great in country recording, even though Canada has yet to make any real impact on the U.S. country market.

The much-needed de-centralization of the Canadian music scene is a dream with the result that producers in outlying centers like Vancouver have forced to forge relationships directly with L.A. Nonetheless, this new focusing of communication will only benefit such innovators in the long term.

On the other hand, cities like Edmonton and to a lesser extent Winnipeg are showing signs of unprecedented growth as recording centers.

But the fact remains that you need to be based in Toronto or Montreal to stand any real chance of succeeding in the Canadian music industry.

* * *

Positivity is a term and a theory that is liberally tossed around in many segments of the Canadian music industry today. To some individuals, positivity is a taking stock of the problems which conceivably may hinder the true blossoming of Canadian music and, more importantly, solving them.

To others, positivity represents a refusal to recognize the problems and a questionable desire to keep the bad news well hidden. Sweep it under the carpet where it might sort out itself. Forget the failures and the afflictions and talk up the successes. In recent times, a similar attitude in political circles has provided plenty of indications of what such a policy can lead.

In an area of the arts, the people of the world have recently discovered that the best way to deal with a problem is to get it out into the open where all can see it. That just might also be true for the Canadian music industry.

Progress has a way of bringing problems in tow. It's the old two-steps forward-one-step back philosophy. No one has found any remedy for it.

Fortunately there are remedies for most of the priority problems in the Canadian music industry—with a lone proviso. And that is that something is done about them immediately.

* * *

Lest readers be confounded by a maze of problems, let us hasten to add a factor which this piece of writing has totally taken for granted—that is of course the capability of Canadian musicians to compete with their American and British counterparts. A long time ago, nimbly-talented people like Neil Young, Joni Mitchell, David Clayton-Thomas, The Band and Leonard Cohen beyond proved all doubt that being born and raised in Canada carries with it no inherent lack of musical ability. They may have been forced to leave Canada to provide the proof of it, but they did it.

Nowadays, Canadians can be thankful, that this country's new musical innovators (artists such as Murray McLachlan, Christopher Keeney, Valdy, Cawforth, Lighthouse, James Lairoy, A Foot in Coldwater, Mahogany Rush, Bruce Cockburn, Bob McBride, Fludd, Thundermug, Copper Penny, Scrubabone Caine and others) can remain on homesoil and project their creation to the world.

Remember, however, that talent always wins through in the end. Canada has a gleaming musical future.

More and more Canadian artists are being recorded and finding their way onto the airwaves. So far activity has mainly been concentrated in the singles field (which, as any international music enthusiast can tell you, is no longer the focal point of serious rock musicians), but the new FM regulations will provide a fitting platform for the works of non-singles oriented artists. This is bound to have intense effect on the American market.

The development of closer relations with U.S. booking agents and talent promoters will also contribute to a widening view of Canada as a key talent source in North America. An increasing number of Canadian musicians may commit themselves to lengthy "get-acquainted" tours of the U.S. Once again, the Canadian music industry is in a position to profit from three-minute formal singles. Canadian composers and musicians may prosper artistically like never before. More hit records will invite the investment of larger sums in promotion, one particular area in which the Canadian music industry has been, quite frankly, woefully deficient.

Since the general standard of world standard and it is up to producers and importers to fully utilize the facilities. There is always room for improvement in lacquering and mastering and in pressing, and in all of these vital areas, the progress is encouraging.

More than anything else, Canadians are going to need some real believers—the sort of individuals who put action way ahead of talk. A year from now, Maple Music will either be a huge force on the world music scene or it will be a cesspool of bitter memories of what it might have been.

A Billboard Spotlight on Canada

West Coast Shakin'

Continued from page C-8

completed tape that their management is extremely high on.

Now a strong four-piece unit—Ross Turney on drums, Bill Henderson on electric guitar, Glynis Glyn on bass and Howard French on keyboard, guitar and vocals—have been spending much of their time on increasingly-received Western Canadian tours, and have a tentative U.S. tour in the works which should, if all goes well, coincide with their album release there.

Tom Northcott, who dissolved his official relationship with Vancouver's Studio 3 this winter, and also signed a recording contract with WEA in Canada and the U.S. in January, has been touring the West Coast and the lighter side of the New Seekers, plans a college concert tour and has completed a tape whose release is as yet uncertain although its quality, apparently, is not.

Valdy is still the main hope of Victoria-based Haida Records, headed by Keith Lawrence and owing its existence to the faith of A&M's Jim Mathe. Valdy's first single, "Rock and Roll Queen," reached the Canadian top 10 in January, with album sales reaching a very respectable 20,000, and a second album, "Landscapes," is due for release in September.

His third single, "Simple Life," culled from "Landscapes," is now charted across Canada, with very encouraging sales reported by Lawrence. Valdy is also undertaking an extensive U.S. university tour in September and October, to be followed up by a Canadian tour.

Also on Haida are Claire Lawrence, whose initial Canadian album release met with enthusiastic critical acclaim, singer-songwriter Kathy Stack and Terry Ferrey, a single now that the almost legendary Vancouver group Spring has split.

Another group casualty is the Poppy Family, with Terry and Susan Jacks going their separate ways. Susan to perform and record, Terry to write and produce. The result, maintains Terry, is that he is "working with Terry" and Susan is "working with Susan" and produce her sessions, and both artists are leasing on Terry's newly-formed Goldfish label—for which he is currently negotiating distribution deals in both Canada and the U.S.

The Irish Rovers continue to be probably the most popular and diversified single entertainment entity operating out of Vancouver. Canadian promoter and manager Bill Miller of Vancouver, is now in his third season and their WMI Associates offices report that it has an overall angiogram index of 65 percent plus—higher than any other show, American or Canadian, seen on Canadian television. The single that broke them world-wide a few years ago was, of course, "The Unicorn," which has now reached the 3 million mark in sales, and with eight albums to their credit they now record on their own independent label, WMI.

The first Potato album sold around 30,000 units in Canada, estimates manager Les Weinstein, and their second, "Emigration Immigration," is due for release in October. But Weinstein is not overly anxious to rush into a U.S. distribution deal until the time is right. With an already avid, if regional, following in the U.S., the Rovers perform at least 30 dates throughout the year. Their new album, "The Potato," includes more than just records, currently negotiating a deal with World Vision Enterprises, a spin-off of the ABC Network, for a spot as a January 1974 mid-season replacement. The Rovers could soon be breaking into an enormous market they have only tapped to date.

Sounds of the World Promotion, affiliated with Bill Miller and headed by the former manager of the Canadian Rockies for the Rovers, has recently, as of August 1, moved their entire operation from Calgary to Vancouver, and have become one of the major promotion forces operating out of this city.

They handle such acts as Valdy, Theodokaris, Kreskin, James Last and a miscellany of shows like Salute to the Big Bands and the World Festival of Magic and Occult, as well as rock groups like Kenny Rogers and the First Edition, BT's Cheetahs, the Poppy Family and cover territory that includes not only western Canada but northwestern U.S., Australia and New Zealand.

Recently surfacing to fill a gap in the local rock promotion business, Great! Productions' Roger Schiffer is re-instituting the policy of including industry in the music business, by involving them in the planning and promotion of rock shows. Following up a highly successful summer concert series, Great! Productions' fall projects include dates with Van Morrison, Mahavishnu Orchestra and the Beach Boys, re-establishing some control over an area that has been dominated, since the demise of such promotion outfits as High Wind, by larger American concerns like Concerts West and Northwest Releasing.

Using a similar concept of industry-backad music, Vancouver-based independent promotion company, IPC is planning a cross-country tour series to be called the Incredible Concert series, which will give both media and public exposure to Canadian recording acts.

Bruce Allen Talent Promotion, long the dominant booking force in Vancouver, is also providing a valuable West Coast booking service. Bruce Allen, who already has a booking office in Seattle, has a booking office in and around Vancouver, has a working agreement with Seattle's Far West Entertainment, that allows them to book into Washington, Oregon, Montana, Idaho, Colorado, Arizona and California, and are beginning to branch into Alberta where Allen says he finds little anger cooperation.

According to Allen the club scene in Vancouver is the

Continued on page C-34

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Arnold Gosewich

Continued from page C-6

The Association are ready and willing to recognize that they have to financially support the Association. The purpose of getting new members into the Association is not to get more money, but because of a desire to broaden our representation. Now it's possible for people and businesses to join without being concerned about the cost of joining.

The third thing that has been accomplished is that we've now prepared a membership brochure which fully describes the Association in French and English and its goals and the reasons why we feel other businesses should join. Starting in September, we are beginning a membership campaign to get more representation in. So a lot of things that had to be done to effect these changes have been completed over the summer months and we're now ready to roll with it.

Q. Some of the major companies have apparently been effecting a cutback in Canadian talent development budgets. Is this a sign of a spreading cynicism about the growth of the music scene here?

Gosewich: It's very difficult for me to answer the question because I don't have any basis under which to know that record companies have cut back. I can only speak for one record company and I know that we haven't cut back on our budgets, in fact we've increased them. I really can't answer the question because I don't know.



Stompin' Tom Connors receives a gold record from Sam Seidemann of the latter's newly opened Sam the Record Man store in the Halifax Shopping Center. The gold disk is the singer's fourth.

Q. Does the CRIA have any general viewpoint about the evolution of the music industry here?

Gosewich: Well the Association hasn't taken any public position on it, but I can say that it seems to me the fact that the Association has publicly stated that one of its goals is to implement development of Canadian talent is indicative of a desire to do so.

The goal is there and there are going to be activities taking place related to that goal, so as far as the Association is concerned based on that, I don't think it can be said that the Association views cynically the development of Canadian talent.

Q. Does the CRIA feel there is sufficient coverage of the Canadian music industry by non-private broadcast media?

Gosewich: No, there isn't sufficient coverage.

Q. The British music trade magazine, Music Week, last September reported that a non-sympathetic music was the primary reason for the decline in the Canadian music industry. Would you agree with that?

Gosewich: I can't agree that it's the greatest problem. I don't think there is one greatest problem. I think it is one of the problems but not the only one.

Q. Would you like to see Federal government financial support for Canadian independents who don't have the financial backbone of foreign catalog product, and who seem to be having a rough time financially?

Gosewich: As far as the CRIA is concerned, the Association has taken no position. I know there's a lot of general viewpoints that are pro and con, but the viewpoints are related to the financial assistance of the government being in a variety of different forms—no one seems to support the idea of direct subsidy. Most people I've talked to within the Association are more in favor of tax relief or true loans, as opposed to subsidies which most people regard simply as a grant, a giving of money and that's the end of it.

The people who are negative on it are really more negative because of their own personal experiences in feeling that any kind of Government help and basically a house of cards is the best kind of thing to be placed under some form of control by a government agency which removes the independent spirit of being able to do what you want to do. Others are opposed simply on the principle that the public's tax money

should not be used to help a business develop; that the businessman has to find other ways of getting the necessary financial assistance.

But the Association per se hasn't taken any position on this thing.

Q. Are you satisfied with pressing standards in Canada at the present time?

Gosewich: I truthfully cannot answer that question. We've had many arguments about it. Again, some people feel that pressings standards aren't good enough; some people say they're as good as other countries, especially the U.S. Again, position on the thing.

Q. Some observers have been disappointed by the lack of followup to the Maple Music Junctet. Do you feel that such criticism is fair, and does Maple Music Inc. have any plans for any international promotion activity?

Gosewich: First of all, it's a very natural criticism. Because of the natural view that generally speaking, the Maple Music Junctet came off well and it would seem only natural that there should be a followup. So I can accept the reasons for the criticism.

The Association, as part of one of its goals on Canadian talent development, has been involved in the past four months on the thinking through not only the ideas but the nuts and bolts of implementing some ideas. The facts of these ideas will come out in the Fall months and I'm not in a position to reveal them right now.

Q. Do you have any other comments about the general state of the Canadian industry at this time?

Gosewich: Speaking personally, I think the worst thing about the state of the industry in this country is the fact that negative attitudes are being allowed to be talked about more than the positive attitudes. I think nothing is worse psychologically than to talk negatively. Because negative responses provide a better industry is crumbling and failing apart and that's not true.

Negative attitudes specifically with respect to the development of Canadian talent is bad, in my opinion, because I think it gives the view internationally that there ain't anything here in Canada. Why even worry about what's happening in Canada because all we're hearing is that things are all screwed up. I think that's bad, for those people who want to be aggressive in Canadian talent development. That's a detriment for those involved in the industry as well as being a detriment for those people who might be thinking about getting involved.

So that part of the state of the industry I think is very regretful. I wish it would stop. I think it might go a long way towards helping the industry grow if we talked in a positive way rather than a negative way.

Q. Some people might reply that it's relatively easy for you to view things positively when Capitol Canada is the only company which has made any money from Canadian talent in the past three years.

Gosewich: My only advice is that there's nothing to be gained by publicly bitching about your failures. If you're not prepared to run the risks of failures—because the recording industry contains many failures as well as successes—then you shouldn't be running the risks. What does publicly bitching about not accomplish? Is it going to gain anything; is it going to start running you money?

I don't think so. Is it going to get your artists more exposed? I don't think so. Is it going to gain interest in your artists internationally because you're publicly bitching about your failures or pointing the finger or blaming others because of your lack of success?

Sur Capitol Canada has been successful. But with the success, we've had our failures too. It's the nature of the business. So I think talk about our failures is not the best way to talk about our successes, and work towards correcting our failures. I personally feel that's a more positive way of growing individually as far as Canadian talent is concerned and helping the industry to grow.



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Edmonton's Bubble

Continued from page C 10

of musical documentaries on the history of Canada. Capitol Records Canada Ltd., Century's distribution partner, has been behind the album 100 per cent and contributed what has been described by the record company as promotional support this country has never seen.

The album was first promoted on Sept. 9 with a network of major radio stations airing the LP in its entirety. CHUM Toronto produced a complete program on the Cantata story, its producer, writers and performers, etc., and made it available to all CAB stations. CHED Edmonton did likewise.

The administrative offices for the company are located in downtown Edmonton in the "Boardwalk," a Canadian version of San Francisco's Chocolate Factory, a very plush and very posh. Despite the fact that the building is surrounded by a lot of rather shabby warehouses, its mere existence has put the area back on the right side of the tracks. If you should happen by there in the dawning hours of any day, it's a common occurrence for the Boardwalk's third floor to be alive, lit up and filled with record company executives, record executives, record executives.

Wes Alexander, one of the three partners of Century II, runs the financial side of the firm and has to be up with the birds to keep up with the books. Dale Partridge, another partner, is in his general manager's office stumbling over piles of tapes and a desk of total disorganization. He comments on the company's plan to move to a new office to accommodate an even quicker package of releases, we're talking about to de-luge the market with product of dubious worth. There's already too many companies swamping the place with a never ending downpour of crap in hopes that maybe some of it would swim or at least drown slowly. We, as a company, have all the right objectives and people. We will gain our credibility with time, the only thing we're suffering from is age—lack of it!

Century II's "image building" program is in full swing. One rule is that they don't sit around and wait for the pop stars to fall out of the "starry starry night." Terry McNameus, manager of the a/c department, is constantly on an artistic safari. "New ventures into new sounds are very important because in a market as saturated as ours, you have to be creative, where the trends are emerging from or going to; we have to be extremely careful and very critical in our decisions to pick up or reject any artist, material, or concept."

President and third partner in Century II, Tommy Banks, has been building his staff list very slowly but very surely. He has picked the very best for all the departments. Some of them he had to wait for. Lynn Reusch, finally sold to Century II, the publishing division, Ms. Reusch had previously spent five years in charge of the BMI offices in Vancouver. Vin-

ney Trouth has just joined the Century team as musical director for all broadcast and commercial productions. Vinney was recently the top man at Pepper Tanner in Memphis and carries some pretty heavy credentials. Sales manager Barry Harris, was formerly with Doug Riley Music in Toronto and McLaren's Advertising.

* * *

Much to the surprise of all concerned, the CRTC granted a licence for a third television channel in Edmonton. The surprise was that, at the same time, the Commission rejected applications for stations in Lethbridge and in Vancouver. The Edmonton applications given the go ahead was submitted by Edmonton Video, a company headed by Dr. Charles Allard. The licence is granted to operate as an independent station with no network affiliate. The new channel bearing the call letters of CITV is expected to be on the air by the fall of 1974. The station will be situated in Edmonton and managed by Wendell Wilkes, who has been involved in the CRTC's ACT television committee.

CITV has the blueprints of the new plant which is to engulf 40,000 square feet of space, a massive structure larger than anything in Western Canada and most facilities in the east.

The CITV complex will house an enormous studio theatre to facilitate shows with large studio audiences. Besides the usual accountancy requirements of a television station, the new channel will require a programming control unit; its cost is estimated at 1.3 million dollars.

* * *

There's another new name in the Edmonton marketplace: Tinsel and Sham Productions. The company was formed in May of this year and has five creative minds in the compound churning out commercial production and radio and television specials. Tinsel and Sham is the only company in this area boasting a constant supply of broadcast specials to the pro-

Bob Comfort is the president of Tinsel and Sham, a man who has been writing comedy scripts in Los Angeles for many years and still contributes once in a while just working on ideas—most recently a movie script. Bob wrote for the "John Bynum Comedy Show"; last summer, has an Emmy Award for writing, showing that his credit will bring him a fresh approach with something unique in terms of humor. Comfort has worked good, if somewhat mixed, reaction to his rather unorthodox methods in the area of interviewing on the CBC Television's "Hour Glass Show." Paul Tivadar, vice president of the outfit is a morning man on CHED Radio. Paul does all the technical production and also handles the engineering. Gale Gefrick is another showman for radio production. Gale is a songwriter at an Edmonton radio station. Tinsel and Sham offers the client a resident music writer, composer, lyricist and arranger in the personage of Gord Marriot. The fifth partner is Nick Bakita and he handles all the television production. Nick has years with the CBC network behind him and has credits in all facets of broadcasting.

Bob Comfort's "Posters For Your Mind" have created enormous reaction in a very short time period; the posters are designed for radio programming and consist of philosophical writings about everyday things phased into music of relevance to the subject. There are 50 "Posters" in one package. Another special for radio programmers made available by the Tinsel and Sham crew is the "Tinsel & Sham Comedy Program of the Air." This is three hours of radio comedy, all ready for commitment to the air, including breaks, etc. The group also do commercial concepts, promotions and of course, jingles—national and regional.

Still in the line of production companies, Morning Girl Productions moved its offices to Edmonton from Winnipeg. Morning Girl is still in the market for Canadian documentaries, shorts and animation. Most significant projects over the past year were specials on Neil Diamond and his Broadway performance in New York; a documentary of French Canadian performer Pagliaro in conjunction with an English Canada promotion tour; "The Story of the Every Brothers, The End" and "Once More for Proclet Harum." The company is currently working on a project for the Canadian Broadcasting Corporation. Elizabeth Alexander, spokesman for MGF, says, "One of our greatest challenges projects to date is an album we are currently promoting. It's the 'Star Spangled Springer,' Phil Everly's first solo LP. As yet, it has not been released in Canada which is the main reason we are on it now. Once it is released here RCA will take over. John Ford, RCA promotion man from Vancouver, has been hustling air play just to get reaction which might prompt its release here."

"Getting out from under the umbrella of 15 years of being half the Every Brothers, which indeed has hardly been mentioned in the last few years, is a tough struggle for Phil. The reaction to the album has been excellent. I think people have to hear it; it really sounds like Paul Simon. . . . If you can recall those early days of Simon and Garfunkel, they stated that their influence was to a large percentage due to the Every Brothers. So now who sounds like who? At any rate, Phil has every thing talent-wise to make a success of it as a solo artist. It's just a case of getting people to listen now."

* * *

Damon Productions Ltd. and Edmonton based studio production company, have just completed a agreement with Mr. Norman's president in GNP Crescendo Records of Los Angeles, for the international release of "Nepon's Theme" by The Emeralds. An album followup has just been completed at Damon Studios and will be released shortly. The single was released at the beginning of this month.

Damon Productions' publishing wing, Pet-Mac Publishing, has recently enjoyed watching George Hamilton's i've version

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West Coast Shakin'

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healthiest he has seen in Canada or the U.S. in terms of volume, which give Eastern club and recording acts much-needed exposure.

Studios on all levels are maintaining well, having established mutually satisfactory territorial limits. Studio 3 Productions, under president Ralph Harding, had expanded and diversified its function to a point where the original 16-track Studio A is now complemented by a recently completed Studio B, and whose enterprises include cassette wholesaling and the production of audio-visual programs and commercials, the latter under the direction of John West.

Trans-Canada Sound, Inc., is the name of the established Stamp Records label, distributed by Quality in Canada, which encompasses both a contemporary and a country function. Stamp's contemporary side now retains STU Kuby as producer and Brian Cassidy as promotion manager, who also share responsibility for Studio 3's growing publishing catalog in which the currently most successful selection is Skylark's "Wildflower."

Of Stamp's contemporary artists the one that has received the most attention is the public's favorite, whose second single, "Do What You Can" and first album, "Morning Moon" have reportedly met with moderate success across Canada and now are scheduled for release in Europe.

But continuing talent searches by Kuby and Cassidy have unearthed—and signed—so-called artists Richard Stepp (with fall single "Few and Far Between"), Scott Jarrett ("Mary-Ann"), and Michael Palmer ("The One You Got") and groups the Celtic Circle and Wildroot. All Stamp fall releases are intended for Canada and the U.S., the latter dependent on negotiations between Stamp and the U.S. distributor.

On Stamp's country side is producer Jake Doell who has completed a single, "Now and Then," and an album, "Kettle Valley Line," with artist Dave Baker, both of which have been highly charted in Canada; an album, "Yukon and Other Songs of the Klondike"; to commemorate the Yukon's 75th anniversary, recorded by Ken Stolz and the Nightlife; and a release called "Sourdough Rendezvous" by a member of the Stolz group, Jigger Pine. Stamp's country schedule is Dave Baker ("Yukon and Other Songs of the Klondike"), "Wish My Home" and new stamp country addition, Patti MacDonald with "One Night Stand." Harding estimates one album and two singles a month are being produced out of the studio.

Can-Base Productions also continues to be one of the major 16-track studio facilities available to local artists, which have recently included The Incredible Bongo Band, Terry Jacks, the Irish Rovers, Paul Horn, Susan Jacks, Bill Kenny

and Chilliwack. Releases by their own artists have been slow in coming, with the exceptions of Tom Middleton, whose single "It Wouldn't Have Made Any Difference" is currently No. 18 nationally, and a local rock and roll revival band, Teen Angel and the Rockin' Rebels, whose June-released album has created a minor stir in western Canada, selling an estimated 5500 units in B.C. on Helios Recording Records, a Can-Base Industries trademark.

But Jack Herschorn, a director of Can-Base who has turned most of his energies toward management now that he is no longer of the company, speaks enthusiastically about singer-songwriter Alexis whose first album is being produced at Can-Base by Steve Douglas and is due for a late fall release. Vancouver's John Rodney, who says his efforts to consolidate Western independent record producers through the WIRPA association, recently chartered last November, is starting to look into television, especially attention and legislative interest, is also determinedly following up on his Van-Los Music International Ltd. policy of searching out and developing new Canadian talent.

Rodney feels now that Van-Los has enough fine new acts to begin their introduction to the international world of music, and has begun by introducing his product to Western Canadian programmers through a recent promotion trip undertaken by Van-Los vice-president Don Marsh.

St. John's, Newfoundland, has also received attention from MCR programmers, according to Rodney, with some of the most interesting releases coming from Vancouver jazzman Mike Taylor and another jazz album titled "Quartesence," recorded at North Vancouver's The Stoney Productions studios featuring the four musicians who with George Shearing make up the George Shearing Quintet. Also recorded at Stoney is an old English album by traditional folk and ballad singer Pat Herron, and work is continuing with country folk singer Casey Burke, who has recently signed with the Stoney label.

Perhaps the most ambitious project Rodney reports, now being readied for pressing at Rada Records, is "A Breath of Life," locally-conceived and directed by Marek Norman, presented by a 150-voice choir and a 60-piece band and recorded live by the Stoney/Round Sound Mobile Recording unit.

Rodney's Rada Records has also recently signed an agreement with Hutton-Thornberry Productions of Edmonton to record and distribute the new Stoney Label, and have just released Doug Rutledge's single, "Riverboat in the Rain" and the Gilmore Singers' "The Answer Rests Upon You" in the Australian and New Zealand markets.

Studio activity in general is being given a tremendous boost by the construction of two major studio facilities, one by Griffiths-Gibson Productions, one of Canada's major producers of commercial broadcast material. Since the company's inception in 1968, all their recording has been done in studios

in Vancouver, Los Angeles or Toronto, but the steadily increasing volume of work for major accounts in both Canada and the U.S. forced a decision last January to move the operation into their own building, and construct their own sound studio.

The facility will be the most sophisticated available in Vancouver to date, bo. stting the city's first 32-track capacity. The building, located in the heart of the city's business district, has plans to branch into the record business, establishing relations with a national company for distribution and promotion, and including publishing as well as recording functions.

The studio, which will be run as a separate entity within the company, should be solidly booked within its first six months, general manager Robin Lecky estimates, at which time a second studio facility on the same premises will be put into operation.

Creative House Ltd., which started five and one-half years ago as a creative resource group involved in graphics, audio-video programming, producing sales marketing promotions and audio-visual production development, have also felt it timely to build their own professional recording complex to handle the increasing demands for sound production, particularly in audio-visual programming.

At the same time, reports Creative House president Lloyd Bray, they saw the opportunity to undertake all kinds of sound recording for outside users, and the recently-opened Creative Production Center, which also houses full TV and movie facilities, has already produced five recordings and attracted attention from U.S. groups and artists from the Canadian Midwest.

Some of Creative's product will be released on the Houka label, a new partnership production association with the recording company called Rock Wolfe Productions; but independent of Ross Wolfe, Bray reports that the studio will also be doing recording for groups in every field of music. With a 16-track capacity, three studios and two control rooms, Creative Productions will provide an invaluable multi-media addition to Vancouver's production potential.

In yet another rapidly-developing field comfortably settling in Vancouver, Word Records and Praise Records are covering the religious market in Canada with, according to their principals, resounding success.

Word Records is a wholly Canadian-owned company that nonetheless owes its existence to Word Inc. based in the U.S. out of Waco, Texas. President Gerry Scott estimates this year's sales will in excess of \$1 million, up 40 percent over the last year. "It's amazing how it's grown. I look on it as more than a good business—here I can be in a business to make a living but at the same time distribute the word of Jesus Christ through our product."

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Edmonton's Bubble

Continued from page C-32

of "Dirty Old Man" rising on the Billboard country chart; the song was written by Bob Ruzicka. Pet Mac presently holds the publishing on this and 39 other Ruzicka compositions.

Damon Sound Studios plan expansion of their present 8-track complex to 16-track by the end of October. A synthesizer, now on order, will be added as the increased activity in the single area has necessitated more equipment in the special effects department. After a normally slow summer, studio action has picked up again with two LP projects in the making, a second album for northern singer Ted Wesley and a debut LP from Alan Rhody.

Jury Kryukov, President of Boot Records Canada Ltd., has indicated interest in using Damon's facilities as a production base for his country artists. He has apparently been keeping a close watch on the country productions released by Damon over the past couple of years and is satisfied that Damon can handle this with absolutely no problem.

* * *

On the artist level, Russell Thornberry, a well known country-folk rock singer in Canada, has just signed a contract with Buffalo Records Canada Ltd. to record his first album for the new label this month. He was formerly with MCA Records. Paul Rothchild will be producer on the Thornberry sessions. All songs on the upcoming deck are Thornberry penned and published. Russ and his partner Doug Hutton (producer of the "Cantata Canada" album) currently operate four publishing houses in Edmonton. The duo are also fairly active in the production field and are currently involved in producing Don Langley, Sandi Michel, Betty Chabot, Grant Koliger and Mark Jordan. Russell has just completed his third season of "Russell Thornberry Presents" on CFRN Television.

* * *

Edmonton's population is approximately 500,000. Now granted, it isn't exactly a New York City but Canada has been hearing an awful lot of Edmonton workmanship on the music around the charts as of late. All cities have ethnic populations. I think our largest ethnic community is "musicians." "Conquistador," besides being the first hit single in many years for Procol Harum, was the first number one "top 40" piece by Edmonton's Symphony Orchestra. The past year has been good for Ruzicka, having "Storm Warnings," "Down and Losing" and "Lately Love" on the national charts. . . . Karl Erikson with United and the "Song of God" and "I'm a Man" and "Terror" both from his "Aerogram" album. . . . Skipper are still on the charts with "Down On The Flatrock" and have the follow-up in the wings: "Leaky Old Boat" on the Century II label. Privileges, who have been natives of the city since their birth

10 years ago, are the performers on *Centata Canada*. The group also have an album due for release this month. . . . The Original Caste are back in the studio recording an album. They are residents of Edmonton and signed to Tommy Banks' Century II label; the Caste's One Tin Soldier reappeared in the charts and the song has been constantly selling since its release three years ago.

Donna Warner, formerly of Three's a Crowd, now solo with her first release, "Irresistible You" backed with a Brent Titcomb number "Make Your Day Brighter". . . . Paul Hann, as yet without a label, is ready with his first album. He and his manager, Peter McManus, are trying to get him signed to a label. The LP entitled "A Fine White Thread," is a folk rock styled deck, all 10 songs penned by Paul Hann and Pete White and published by Lands End Music.

Jerry Dayle is about to cut his first single, "Jamestown Ferry" backed with "Rocky Mountain Singer." . . . Rod McKuen debuts his "Ballad Of Distances" with the Edmonton Symphony Orchestra, conducted by Tommy Banks. This folk plunk is March at the City's Jubilee Auditorium. . . . Steel guitarist Buddy Emmons was on tour with Roger Miller and guested on some studio session for the Original Caste's new album.

Terry McManus debuts his first single with his new label, Century II, self-penned both sides, "Papa Sit Down" and "A Girl On The Stage" both published by Terry's Looking West Music BMIC. . . . Valerie Hudson, resident of Vancouver, recently signed to Century II, will release her first single "Big Green" very shortly. . . . Beverly Ross has been working with Century II's star man, Terry McManus on her first album project which will be released late this fall.

* * *

Tommy Banks has, without doubt, been the nucleus of the show business sphere in this city for many years. Tom is at present, host of his own network television show "The Tommy Banks Show." The talk variety program has just commenced its eighth season on regional stations and fourth season for the full network on CBC.

Tom sits in the President's chair of the Century II Studios, record label and Century Two Publishing. In 1953 he established Banks Music Ltd., which has since become one of the major talent and management agencies in Western Canada. Our Mr. Banks also presides over another publishing house, a BMI affiliate, Tommy Banks Music Ltd.

Original musical works by him include the musical adaptations of D. Henry's "The Girl From The Magpie" and "The King and I" and a musical fantasy based on the Legendary Klondike Kate, and a specially commissioned centennial ballad. His group made a much-lauded appearance for one week at the Canadian Government Pavilion Theatre at Expo '67 in Montreal.

English Montrealers

Continued from page C-18

sound quality they'd never had before. Andre Perry sold his historic 24-track studio and has gone into his own Good Noise Production company, with half a dozen or so albums slated for release shortly. The studio is now owned by Son Quebec and is still in use, but for recording. Other leading studios include RCA, Studio Six, Studio Tempo (where Mahogany Rush recorded their second album).

The independent Aquarius label (distributed by London Records of Canada) records two of the major English rock outfit, April Wine and Mashmakhian, both of whom have made a dent on U.S. charts.

April Wine is into a heavier neo-Moody Blues trip with their own compositions. The group has been performing constantly around Eastern Canada and the U.S. and their second album is set for release.

Mashmakhian is a long standing group that's gone through personnel changes since it rode high into the U.S. and Japanese charts with "As The Years Go By" in 1970. It even dissolved for a while but recently has been resurrected under its original leader Pierre Senecal and vocal Al Nicholls (formerly of the mid-sixties J.B. & the Playboys, later Carnival Connection, and the original Broadway cast of "Hair"). The new line-up's first single, "Dance a Little Step," has done well for them and they continue to compose while Nicholls is off on a stint in the Broadway production of "Sgt. Pepper"; the group will continue to record.

Several English acts are successful in both markets in Quebec and Canada. Columbia's Patsy Galant has been described as "le Janis Joplin du Quebec" and she's sung numerous English tunes on French television and even a local movie. Her second album is forthcoming. Michel Pagliaro has had several English hits recorded in Toronto and London. Much Records, a record label for RCA and is usually on the charts in both English and French. The group is based in the Quebec scene and records easily in English with a full-bodied voice that has become her trademark. Columbia's Riverson and Contraption are other active bands who record in English.

The middle-of-the-road field has been locked up by the Bells for years, ever since "Moody Manitou Morning" and "Stay Awhile" were hits. With the departure of Cliff Edwards (who lives in Toronto now), the quintet has new personnel based around familiar faces vocalist Jacki Ralph and guitarist/vocalist Peter Polley. Polydor execs are enthusiastic about the Bells' latest album, "Pisces Rising," which represents the group's venture into more contemporary material (Steve Stills, etc.) but remains as smooth-flowing and tasteful as ever.

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Views of Young Execs

Continued from page C-26

closer to the street than anyone else in our particular business.

Patton: I have been quite lucky actually because the people I have worked with have been quite fair with me. A lot of my ideas have been used. I reckon that the importance of an idea is not in how much press you get because it was your idea but more the fact that the idea was used.

Reed: There are definitely times.

Docker: Who doesn't? But I'm still learning.

Roper: People are taking notice of my ideas, that's why I'm working where I am.

Vance: If they are good.

Q: What don't you like about the music industry in Canada?

Watson: I don't like the apathy that surrounds Canadian culture, as opposed to imported ideas and products. This market is as unique as America's, England's, Japan's, or any-where else.

Patton: I think that the press here is too ready to criticize everything Canadian. This was proven during the Maple Music Junket when everything was panned. The European journalists could not understand why the press was so negative. I don't think that the radio stations are playing enough of the new releases. I really can't see how it would hurt the image of a radio station to give new releases a couple of spins. I think that the CRTC should consider more strongly the "residency" clause for Canadian records.

Reed: Unprofessionalism by some.

Docker: The feeling that the artists, producers and the media are on opposite sides of the fence. Until this cold war is resolved, it is a mistake to believe that Canada can become a world-leader in music. Success has to begin at home.

Roper: I do not like the attitude of some managers and booking agents who look to break an act in Canada before they will take the chance to tour in the U.S. Obviously there are exceptions to this, but it is interesting to see just how many acts have recording contracts in Canada and have never been over, touring outside of Canada, never mind another country. I would like to see a lot more cross-country tours for acts as well as college and club dates in the United States.

Vance: The way many industry people look down on themselves. Many have no faith in original ideas, unless they are tried elsewhere first.

Q: Do you think there should be **Cancon** regulations on FM?

Watson: It seems that FM programmers are pretty receptive to our material anyway.

Patton: I think we should concentrate on making the **Cancon** regulations work on AM before we try it on FM. There are so many records released which don't really get airplay that I don't think it will make any difference at this point to regulate FM.

Reed: No.

Docker: No. FM should be free to experiment and to develop a Canadian approach to broadcasting.

Roper: As long as FM stations continue to play good **Cancon** product, like they do now, I see no need for it. I have no problem now in getting the FM's to add new product as long as it fits their format.

Vance: It would depend on a couple of things. In some formats, **Cancon** regulations could be met because there is sufficient product but when you look at a progressive album format you might be hard-pressed to find sufficient product to program, at least if you want some kind of variety.

Q: Do you think Canadian radio stations play enough **Cancon**-made records?

Watson: No.

Patton: I think Canadian radio stations are giving proven artists like the Guess Who, Lightfoot, Joni Mitchell, etc. lots of airplay. I don't think they're giving a fair chance to new artists or artists who have not had a hit. I don't see how it would hurt any station's image to play new releases to see if there is any reaction to them. In my opinion, there are a good many songs which don't get any airplay and as a result die prematurely.

Reed: No.

Docker: They fulfill the government regulations. I think it's time for a reappraisal of the **Cancon** regulations, which are a source of friction as they stand.

Roper: Yes. Of the **MAPL** content records Capitol Canada has released this year, a very good percentage of them have been played by Canadian radio majors.

Vance: Some do, some who claim they do, don't.

Q: What were the best Canadian single and album (other than your own company's repertoire) you heard in the last 12 months?

Watson: "Horn"—album.

Patton: "Rosalee"—Michael Tarry—single; "Goodbye Super-dad," Bill King—album.

Reed: "Last Song," Edward Bear—single; "Pemmican" by Chantal Kreviazuk—album.

Docker: "All Things Come From God," Tony Kosinec; "Wild-flower," Skylarks—singles; "Third Down, 110 To Go," Jesse Winchester—album.

Roper: "Daytime Nightmare," Keith Hampshire—single; "Sidestreets," Ray Materick—album.

Vance: "Rosalee," Michael Tarry—single; "Straight Up," Downhill Blues Band—album.

SEPTEMBER 29, 1973, BILLBOARD

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- 2 Who wrote "Too Young To Strip"? _____
- 3 How many stars are there on the Japanese flag? _____
- 4 How long has Lawrence Welk dead? _____
- 5 Why is "Chicago" not called "Fort Lauderdale"? _____
- 6 How much recording time will you get with \$1? _____
- 7 Why are you wearing that ridiculous dress? _____

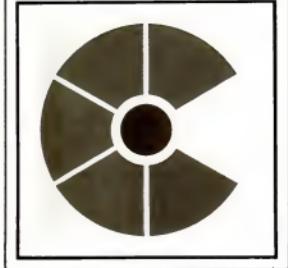
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Attorney Steinmetz Seeks More Canadian Music For Airwaves

The following comments are by Peter E. Steinmetz, a Toronto lawyer and member of the law firm of Cassels, Brock with an extensive music industry practice. They are solely his own beliefs.

There are two major problems which today affect Canada's emerging popular music industry. The first problem, that of financing the production of Canadian music, will probably always be with us. The second, that of guaranteeing access of Canadian music to the airwaves was supposed to have been solved, but may well not have been as yet.

The Canadian music industry always has been and still is virtually wholly foreign owned and controlled. That situation will continue for many years to come. However, there now exists great opportunity for Canadian companies to seize a significant share of the Canadian music market. This opportunity was created by the Canadian Radio-television Commission's Canadian content regulations for AM radio and will, it is speculated, be reinforced by the new, soon to be announced broadcasting policy for FM radio.

Who will finance the supply of Canadian music to satisfy the demand for Canadian content music created by the regulations? The choices are limited but obvious—Canadian music by Canadian artists must come either from the Canadian subsidiaries of the U.S. major record companies, or from Canadian independent record production companies. Because most of the financing obtained by Canadian independents comes from the U.S. majors, whether on a direct basis or through their Canadian subsidiaries, the ultimate financial burden of producing enough Canadian records of a high enough quality to meet broadcasting standards, for the time being, appears to rest solely in foreign hands.

While there be nothing inherently objectionable in this situation, objections are in fact now being raised. The objections are based on the lack of performance on the part of foreign record companies who have not risen to supply this demand. This statement alone may seem unfair to Capitol Records, Columbia Records and Polydor Records, who have invested what they point out are substantial sums in the development of Canadian music over the past three years.

In truth, however, most, if not all, of the Canadian subsidiaries are branch offices established and maintained to market U.S. and foreign product in Canada. The development of Canadian music is merely a secondary function which only gets head office attention if and whenever a Canadian record finds its way into certain major U.S. breakout markets (e.g., Detroit or Seattle), or if, and when the b&w vice president at head office elects to release and promote the Canadian record in the U.S. market.

If the Canadian artist and his company are not up to U.S. standards in the eyes of the parent company, there is little sense in financing the production. Taken in isolation, that argument may well make sense. It's economic folly to pour the same production dollar into a Canadian record when the same dollar can be spent on an American record geared for release and promotion in a market 14 times the size of Canada.

That argument, however, should not be taken in isolation but rather in the context of a market which has proved itself to be quite stable in the U.S. and in terms of the unique political characteristics of a country which has shown itself capable of and inclined toward Government regulation in cases where an industry itself (whether foreign owned or not) has been unwilling to or is incapable of rectifying prevailing ills within the industry on its own; and, of a lend capable of giving to the within the last 10 years alone, at least the following: the Bell System, AT&T, Kroc's, McDonald's, Ford, General Motors, Chrysler, Armet, Murray, Sylvania, Edward Bear, Gordon Lightfoot, R. Dean Taylor, The Belles, Ocean, The King Biscuit, Keith Hampton and Lighthouse.

What Canada needs is to be discovered by the world record industry just as a record company discovers an artist. Canada has the potential to be a market for Canadian artists and records to ensure success in markets other than Canada. For the U.S. major record companies to capitalize on this opportunity, it means more branch office control and autonomy, higher development budgets and a commitment by the U.S. parents to release and aggressively promote in the U.S. all product which the Canadian company designs. Because of the economics involved, however, they are not likely to happen.

It is more likely that Canadian independent record companies will be in the best position to supply the demand for Canadian recordings, and that they will be the most efficient financing for their creation. Once initial recordings have been produced and paid for the likelihood is greater that a major U.S. company will acquire the product for the U.S. and foreign release. That is where the great Canadian investment opportunity lies and it is now only a matter of time until the Canadian financial community recognizes this and Canadian independent record production comes of age.

In the meantime, however, a second problem exists in the Canadian music industry, and it is a problem which has its greatest impact on the financially vulnerable Canadian independents. Ever since the coming into force of the Canadian



Peter F. Steinmetz

content regulations, Canadian broadcasters have been complaining that there are insufficient quantities of high quality Canadian music being produced and supplied to them to enable them to comply with the regulations.

To begin with, AM radio in Canada's three major metropolitan markets (and for that matter in most other markets) was typically American in flavor and format. Several major Canadian stations utilized (and still do utilize) the services of American programming consultants with the result that these stations felt their market performance was predictable, if not certain.

The advent of Canadian content threatened to destroy this equilibrium by forcing Canadian broadcasters to be more innovative in their programming and to rely less on American programming standards and content.

The broadcasters resisted the regulations from the start but have now accepted them, albeit somewhat reluctantly and not without heavy criticism. For the past few years since the promulgation of these regulations the industry has accused the broadcasters of tokenism in their programming of Canadian music.

Canadian records would be played list as opposed to charted. They would be played every time but during the peak listening hours or during those hours when the type of audience to which such records might appeal would be tuned in. This would mean that Canadian records would often be played in the early morning, during the introduction of a program, or in the introduction or any form of delay programming or repeat. Add to that the trend to "old gold," which would often be making up close to 50 percent of all Canadian content being played at least one major Canadian station and which is widely used by many others to satisfy the letter (but obviously not the spirit) of the Canadian content regulations, and it is easy to see why the retail sale of Canadian records, the public performance rights to Canadian composers and lyricists from radio play and other forms of revenue return to the industry from Canadian music has not yet anywhere neared its expected potential.

The broadcasters have, over the last year, justified their position by pressing the point that the quality of Canadian production for the most part, does not measure up to generally accepted broadcasting standards. These comments relate to the quality of the music and lyrics, the production, the musicians, the studio sound, the mix and even the pressing. In one case one factor is at fault, in another it's something else again. In fairness to the broadcasters, by and large, their argument is valid. Is it justified? Is it sufficiently reasonable ground on which to deny to Canadian music artists in the *Canadian* remotes?

The purpose and intent of Canadian content regulations is clear: to build an autonomous and independent Canadian music industry in which Canadian artists, lyricists, composers and music industry entrepreneurs can grow and flourish. However, this end will not be achieved without a high degree of Canadian chauvinism by the Canadian broadcasters. In short, they must play current Canadian music with the same pride and feeling that up until recently seems to have been

reserved for successful foreign product.

The truth of the matter may well be that the quality issue is really a non-issue or at best a premature issue. What comes first is a belief in the ultimate worth and success of Canadian artists and their music end less of a concern for the real or imaginary risk of tune out because of poor quality music. The deficiencies in quality will disappear in time as the industry flourishes and the record companies begin to see a return on their investment in Canadian music.

All articles and interviews in the section prepared by **Billboard's** Canadian editor, **Ritchie Yorke**, except where otherwise credited; cover design by **Eric Chan**; art director **Bernie Pollin**; section editor **Elspet Tipton**.

Winnipeg's Don Hunter

He's Put the Guess Who on the Map

While the music industry in Toronto and Montreal racks its collective brains and tries to figure out ways of getting into the American market, a personal manager sits in Winnipeg with his phone plugged into the music centers of the world.

His name is Don Hunter and he has already done more to put Canada on the world music map than anyone else will do to all their lives. He manages the Guess Who, still one of the world's top rock bands, winning for five figures upward any night they care to play in any of the major American cities.

Don Hunter has proved many things, not the least being that in the music industry geographical location means sweet nothing; if you've got the goods the business follows you. You could conceivably sit in an Eskimo igloo in Canada's far north with a phone and take bookings for the spring.

The Guess Who have probably traveled more miles than any Canadian group in history; even if they quit tomorrow, it would still take a year for them to get back to the miles they've covered. Yet they still come home to Winnipeg. Sunset Strip might be a groove on a summer's night, Max's Kansas City might give you a buzz for a while but home is where the heart is and to Don Hunter and the Guess Who, it's Winnipeg, the capital of central Canada.

"Winnipeg," says Hunter, matter-of-factly, "has become a place for us to come home and relax. It's where we can get away from the music industry for a while."

Getting away from the music industry is a necessity. It doesn't matter where you're geographically located. There are quite a few other advantages to being based in Winnipeg. Los Angeles is only two hours behind and you're an hour ahead of New York. That means you can come in at 9 and catch everyone in New York arriving at 10. In Toronto, you have to sit around and wait for an hour every morning before you can speak with New York.

"Of course we have a ridiculous phone bill. But I still think it does make a difference in the differences between Winnipeg and New York. It saves us money being in Winnipeg, and then there are other natural benefits."

"Two years ago, I used to spend a lot more time on the road. Now I prefer to be at home more often. You go out, not only to the States but to the Far East and Europe, and you establish your contacts. Then you can maintain communication by phone. It's making the contacts in the first place that matters. As I said before, it's a telephone business."

Although Hunter is now spending more time in Winnipeg,

he has been too busy to become involved in the development of the city as a music centre.

"There's an awful lot of good talent running around here... a lot of good players that nobody is developing. The trouble is that studio facilities here seem totally inadequate. I'd like to have been able to find a studio here for at least six months, but I haven't heard any good offers."

Hunter feels that Minneapolis is more likely to become the prime recording area for Winnipeg groups. "From a logistics standpoint, it's much closer to Minneapolis than Toronto. There's an overlap of airplay both ways and it's easier to get gigs in the Dakotas and Minnesota than through north westem Ontario if you're going to work your way to the studio."

Hunter has been so intensely involved in the international affairs of the Guess Who ("we haven't had time to count how many gigs we've done worldwide") that he's got another four when we went to New Zealand." And he has yet to get started on a pet project—Turkey Records.

"I just haven't had time to do anything with it. Occasionally you get a lull and you say let's do something different and just get started when you've got to get back to work again. The Guess Who is always my first priority. But I wouldn't mind doing something about Turkey."

Earlier this year, Hunter did find time to aid in the launching of a series of pilot rock television shows that were taped in Winnipeg and rebroadcast on the CBC network. Hunter had hoped this would lead to a rock series out of Winnipeg but the CBC's bias towards Toronto producers won the day—all though not the battle.

"The boys at the network office in Toronto would like to pretend that we don't exist. But there's no point in wasting words on it. We've got a few little aces to play yet. There'll be more news soon."

Hunter is none too optimistic about the present state of the Canadian music industry. "It seems to be standing still. Nothing exceptionally exciting is happening. I hear an awful lot of inferior records—attempts to cash in on Canadian content. But we haven't been able to move too many of these acts into the international market. The people in the industry run around talking a lot but not progressing."

"The mentality of a lot of people I know in the Canadian music industry has changed much over the past four or five years. They're still the same. Mel Shaw, the manager of the



Claude Dubois: French vocals for an eager audience.

Stampeders, is a notable exception. He is trying hard. He knows what international means."

"An awful lot of groups have come up with good singles but they don't seem to be able to follow through with an album. Often they sound like the tracks were rushed. There is not enough importance placed on making an album in Canada. I don't know, maybe people here are only singles-oriented."

"You've got to look at the world. We've been doing it from Winnipeg for years. We'll be off on another Far East swing in February—New Zealand is confirmed, we're just taping up Australia now. We have no plans for Europe at the moment."

"But as far as Canada is concerned, I wish things would start to move. It seems as though every year the same things are done and the same complaints are made. It's time to grow up and stop griping. Do something."



The Indie Picture as Seen From Within

If the majority of the Canadian independent labels can survive their current financial crises, they will be the major record companies of tomorrow.

Canada's music industry suffers from a dearth of original concepts and ideas—most companies, programmers or producers, like to play it safe and stick with the tried and tested. But purity springs from the winds of originality and innovation, and for that you must look to the independent and young progressive labels.

There's not an inevitable lot. They must bash their brains against the wall of Canadian apathy which has kept the country musically silent for so long. They must take gambles and long shots as a simple matter of survival. There is no big U.S. chart hit to bring in the catalog sales. There is no head office to approach for more funds.

As an independent in Canada is quite obviously a lonely and precarious endeavor. Dreams are the stuff of which goals are made, hope is the only thing that keeps the candle burning.

But without them, the Canadian music industry would be a lot poorer especially where it counts the most—the creative music making field. And Canada's chances of gaining credibility in the world market would be drastically reduced.



King Biscuit Boy's two LP's have gained recognition in North America as an example of good blues music.

The following are questions asked of these labels: David Coutts (Smiley), Dafodil (Francis Davies), Much (Brian Chater), Boot (Jury Krytuk) and Rada (John Rodney).

Q. How long have you been in business and which major distributor has produced your product?

Coutts: Eight years. London Records.

Davies: We have been established for three and a half years now. Capitol of Canada has been our distributor since our inception.

Chater: Three years. A&M Records.

Krytuk: Two and a half years. London Records.

Rodney: Nearly four years. We handle our own distribution.

Q. How many albums and singles have you released?

Coutts: One album, 3 singles.

Davies: We have released 42 singles on the Dafodil label, one on the Strawberry label, two on the Capitol label, and one each on Modern Tapas and London. We have released 29 albums on the Dafodil label, 12 on the London label.

Chater: 10 albums, 40 singles.

Krytuk: 50 albums, 150 singles.

Rodney: 47 albums, 47 singles.

Q. What was your retail gross last year?

Coutts: n/a.

Davies: Our retail gross in Canada for 1972 was just over \$1 million.

Krytuk: \$750,000.

Rodney: Six figures.

Q. Has the AM CANCON legislation been of any assistance to your growth?

Coutts: Indeterminate. We believe that our product is of international stature and can compete with foreign product with or without legislation.

Davies: Inasmuch as it has focused attention on Canadian records generally, it has indirectly assisted our growth. However our direct growth has mainly occurred through the success we have had with albums, as opposed to singles. The sales of only two of these albums could indirectly be attributed to the legislation. The other albums are the result of record artists such as Edward Bear, The Stampeders, Anne Murray, The Guess Who, the Bells, the Poppy Family, Ocean, Skylark, Keith Hampshire, Andy Kim, the Five Man Electrical Band, Les Emerson, Frank Mills, April Wine and Lighthouse have benefited from the regulations, particularly through CKLW Windsor. Finally I must add that I feel sure that revised CANCON legislation will play a large part in our anticipated growth potential in the future.

Chater: Yes.

Krytuk: Yes.

Rodney: Not directly, but is helping to bring out new talent in the long run will help all Canadian music companies.

Q. Do you feel there is any need for revision of the regulations and if so, in what manner?

Coutts: To be effective there must be more accurate and valid definition of what comprises Canadian content and Canadian hits more than three years old should be eliminated.

Davies: I do feel that a revision of the CRTC 30 percent Canadian content AM regulations is both required and needed. I believe that the present ruling is too high to be fair to the AM broadcasters in this country. Because of the rather "loose" definition in which the term "Canadian" is used, the CRTC has had to fit this airline with what might be called dubious Canadian oldies. I would suggest that a 10 percent ruling with Canadian residency as the only qualification as well as play on oldies limited to a one year time period would be fairer to both the broadcasters and record companies. We would then see AM play given to current and resident Canadians only. In addition I feel that the producer as well as or instead of distributor should count as one of the four points for Canadian content.

Chater: Possibly a revision to get more current material on the air.

Krytuk: Also add FM.

Rodney: No need . . . in fact, the regulations don't go far enough.

Q. Do you think the Canadian government should be providing financing to your company in an effort to keep some of the music industry in this country Canadian. If so, can you suggest any methods of distribution for such funds?

Coutts: The most important thing the government should or can provide to establish a Canadian music industry is financial incentives or incentives—such as a hundred times more important than content legislation. Without delving into any analysis of distribution methods, I'm sure a reasonable plan could be devised by examining such models as the Canadian Film Development Corporation.

Davies: As one of the major independent investors in Canadian talent, I must admit that financial help from anywhere would be welcome. I would be particularly interested in my company's continuing interest in Canadian artists. These subsidies might come from the government is not, I feel, the best manner in which to be financially aided. I would like to see the government giving incentives to Canadian businesses and corporations in general to give them the interest in investing into the Canadian music industry. Such incentives could be given in the form of tax deductions or similar benefits. I would like to see two serious U.S. S. investors because I want to keep my company Canadian.

Chater: Possibly grants.

Krytuk: More assistance to promote the product on an international scale.

Rodney: No. We do not want direct subsidy at industry level. We would like to see tax revision (such as 100% FST, studio productions, etc.) which would benefit the independent artist and producer. We also feel that grants and commissions should be extended to help develop talent; in that grants are given to symphonies, operas, ballets etc. Talent development would increase taxable income so that continued benefit to Canada would be derived.

Q. Is there a large Canadian music media in Canada?

Coutts: Definitely not. I would say the music media lacks impact, pizzazz and sophistication—and especially relative to any country that is striving to establish an industry.

Davies: No there probably is not. I am sure that such things as national rock shows on TV and radio, and consumer-oriented national music papers and magazines as well as syndicated music columns in our daily papers would spread the excitement and interest that is necessary for our music industry to develop its stars on a national level.

Chater: No.

Krytuk: No.

Rodney: Definitely not. Our experience is that in both large and small markets the interest and attitudes does not justify the time and expense.

Davies: No, most definitely not. The English record industry grew and has since thrived largely because of the immense coverage that national media outlets gave British artists in the late Fifties and early Sixties. Pop and rock artists as well as their managers, producers and other related parties such as record company executives, deejays, TV hosts etc. have been making headlines in English newspapers, magazines, TV and radio news broadcasts and general day to day events for almost two decades now.

Chater: No.

Krytuk: No.

Rodney: Definitely not, particularly in the larger papers like the Toronto Star, Montreal Star, Vancouver Sun etc.

Q. Are you finding it more difficult to place product with U.S. labels in recent times?

Coutts: Our experience is relatively recent in this area but I would say to breakthrough certainly isn't easy.

Davies: To a certain extent, we are finding it increasingly hard to place our artists satisfactorily in the U.S. I think firstly

U.S. record companies have tightened their budgets over the last year or two due to the general economic situation and have therefore become much more selective. This policy usually leads the majors to signing "safe" artists i.e. those artists who have achieved success on another label or as part of another group (e.g. David Clayton-Thomas) or with a producer or manager who has a track record (e.g. Richard Perry or Gef). Also, since we are basically only album artists, our object in signing with a U.S. company is to secure a long-term deal for the artist. This is always a much more costly and lengthy procedure than placing an artist on the strength of a single or short-term commit-



Josef Chirovski is one of the country's leading keyboard men. He also wrote "Dreams" which saw some single action in the Detroit area last year.

ment. It requires us therefore to select our artists in turn, very carefully.

Chater: No.

Krytuk: Yes.

Rodney: We don't place product in the U.S. We distribute our own, and have no difficulty in selling product that is good. In fact we have as much success in the U.S. as in Canada, particularly in radio play.

Q. Is there sufficient awareness of the potential of Canadian musicians at U.S. record companies?

Coutts: Generally Americans are pretty much into their own thing and I doubt if most realize the potential but we are committed to making sure they find out, one way or another.

Davies: No. But we have had particular interest by the U.S. companies in England before the Beatles. Could I suppose needs an Alice on Led Zeppelin to achieve this. However it is worth while to remember that several Americans who recognized the possibilities and potential in England in the early stages built fortunes and major-size companies on their insights.

Chater: No.

Krytuk: Yes.

Rodney: Yes. But Canadians aren't aggressive enough in getting themselves known and exposed. Canadians are content to sit on their butts and gripe too much, especially some top Canadian names who have produced some clunkers in the last year.

Q. Canadian majors in general doing enough promotion of independent product (apart from your own product)?

Coutts: I can't say I'm only familiar with our own situation.

Davies: In terms of dollars, I think probably they are, but in terms of dissemination, they are not. By that I mean exactly what they spend the money on. I feel too many artists of limited potential have been signed by the Canadian-based majors. More selectivity is needed.

Chater: No.

Krytuk: No.

Rodney: No, they are not doing enough. We wish we could do more but unfortunately at this time our resources are limited and we are growing.

Q. Do the majors really care if there are Canadian-owned independent labels?

Coutts: I doubt it. Most I think are only concerned with the dollars and cents of their own label—which makes sense.

Davies: Generally I just do not know the answer to that question but specifically I know that Capitol of Canada care enough to recognize and support our potential.

Chater: No.

Krytuk: No.

Rodney: If you mean U.S.-owned majors, no they don't appear to give a damn.

Continued on page C-42

Improvements Needed

The artistic viewpoint is something which the music industry, in Canada and elsewhere, has often overlooked. So it is felt that the outlook on the Maple Music scene by the musicians involved is of vital interest.

Offering their comments to questions are Brian Pilling (Fluval), Koffman, Kell, Jay (Crown), Randy Gulliver (New Potatoes), Larry Eoy (Edward Bear), Keith Hampshire, Ronnie Hawkins and Terry Jacks.

Q. How long have you been involved in recording?

Pilling: 7 years.

Koffman: 24 years.

Jay: 15 years.

Gulliver: 1 year.

Eoy: 4 years.

Hampshire: 2½ years.

Hawkins: 21 years.

Jacks: 9 years.

Q. How many singles and albums have you released?

Pilling: 6 singles, 2 albums.

Koffman: 25 singles, 12 albums.

Jay: 20 singles, 6 albums.

Gulliver: 2 singles, 1 album.

Eoy: 8 singles, 4 albums.

Hampshire: 3 singles, 1 album.

Hawkins: 80 singles, 40 albums.

Jacks: 11 singles, 4 albums.

Q. Has the AM Canadian content legislation been of any assistance to you?

Pilling: Yes and no. Yes when they play good legitimate Canadian product. No when they play oldies but goodies, non-residential artists and avoid prime time airplay.

Koffman: Yes.

Jay: I think so yes, but the radio stations wouldn't agree.

Gulliver: A larger demand for Canadian content was undoubtedly a factor in our signing.

Eoy: Absolutely.

Hampshire: Yes.

Hawkins: It was but my timing was bad. Now my record company wants me to record in America. I recorded in Canada all those years for nothing.

Jacks: It has definitely got Susan and myself more airplay. But if a record is heard too much, it will sometimes cut down on sales. It also bugs me because I like to think that my record is being played because it's good—not to fill a Canadian quota.

Q. Are you satisfied with the facilities in Canadian recording studios?

Pilling: I think facilities are vastly improving, however we could do with a few more experienced engineers.

Koffman: Yes.

Jay: Not yet in some respects the Canadian studios have it all over the rest (global) because of eagerness.

Gulliver: No. Manta is the best we've seen here.

Eoy: Definitely.

Hampshire: No, but the quality is always improving and so are the engineers.

Hawkins: Yes.

Jacks: In the places I've worked, things seem to be improving all the time.

Q. Do you think Canada has much of a future as a talent source for the International market?

Pilling: Canada certainly has the talent whereas the industry hasn't even begun to exploit it. The future depends on the industry's ability to recognize this.

Koffman: Yes.

Jay: Of course.

Gulliver: Definitely. It's a matter of Canadian companies and the market validating their musicians into success here, instead of ignoring the fact that there is in Canada. Most musicians are not being signed for what they are, they are being signed for what they give up trying. It's a bloody waste.

Eoy: Yes, it always has been a source.

Hampshire: Perhaps, if a few more people would stop trying to create and concentrate on co-ordination.

Hawkins: Is a 15 pound robin hairy? Canada could be the hottest talent country in the world. It's ripe and ready to burst right open.

Jacks: Yes, there are some really fine records being made by Canadians.

Q. Do you think Canadian record companies generally are proficient in marketing Canadian-made music to other markets outside of the U.S.?

Pilling: No, due to the lack of respect accorded Canadian companies by their mother companies in the U.S., and the world in general for that matter. Unfortunately in many cases, this lack of respect is well-founded.

Koffman: No.

Jay: No, but it's not their fault.

Gulliver: Capitol is but most aren't.

Eoy: No.

Hampshire: No. They get a release and that's all they care about.

Hawkins: I don't know anything about that.

Jacks: I don't know but I do know that some excellent records that have been hits in Canada have not made it in the U.S. (I'm not speaking of any of our records).

Q. What is the biggest problem in the Canadian music scene?

Pilling: American predominance of Top 40 radio.

Koffman: This situation is improving gradually but there is still the old bull about the press devoting most of their time and space to U.S. groups and artists, and most of the time avoiding anything Canadian, as if they were of no importance.

Jay: Know-it-alls. No one listens to the voice in the wilderness. The voice of the pioneers.

Gulliver: The apathy of Canadian programmers and marketers who they cater to.

Eoy: A lack of people who can think on a large-scale and see the overall picture.

Hampshire: The best performers are not getting together with the best material. Publishers aren't doing their jobs.

Hawkins: Getting the record companies behind the music and working on it.

Jacks: I think players should be larger so people don't get sick of hearing the same records over and over again. I think the 30 percent regulation is outdated.

Q. What was the best Canadian single and album you heard in the last 12 months?

Pilling: "Loving You Ain't Easy," "Pagliaro (single), "Murray McLauchlan" (album).

Koffman: "Long Time Comin' Home," "Dr. Music (single), I hate to sound egotistical but I've really heard nothing better than my own "Four Seasons" in the last 12 months.

Jay: "Wildflower," "Skylark," "Control of Me," "Les Emmer."

Anne Murray: "Dr. Music" (albums).

Gulliver: "Last Song," "Edward Bear (singles), " "Danny's Song," "Control (single), " "With Pleasure," "Fraser and DeBolt (album)."

Eoy: "Thinking Only of You," "New Potatoes and "Goodbye Mama," "Dave Nichol (singles), no albums.

Hampshire: "Lonely, Sad and Downhearted," "Flying Circus" (single), "Skylark (album).

Hawkins: "Last Song," "Edward Bear (single) "One Fine Morning," "Lighthouse (album).

Jacks: "Wildflower," "Skylark (single).



WES MONTGOMERY, PAUL TIVADAR, GORD ROBISON, WAYNE BRYANT, LEN THUESEN
CHUCK CHANDLER, BOB McCORD, KEITH JAMES

IT TAKES GREAT PEOPLE TO MAKE A
FINE RADIO STATION. THESE ARE THE
GREATEST.

630ched

A Billboard Spotlight on Canada

AL ANDERSON, DAVE ANDERSON, DIANE BROST, TOM DAVIES,
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ED JOYAL, DON KAY, EOEIE KEEN, BOB LAYTON, JIM MC
LAUCHLAN, JIM MCLELLAN, JIM MCNAUL, JIM MCNAUL,
STAN RAVNOAHL, JIM SHEPANSKY, KATHY STEFANIUK, BILL
SYSAK, BETTY TANCHOWNY, DICK TAYLOR, BILLY WARWICK,
GORD WERSCHLER.

SEPTEMBER 29, 1973, BILLBOARD

C-41

The Indie Picture

Continued from page C-40

Q. Is it possible to recoup production and promotion costs on Canadian hits produced in Canada?

Coutts: Yes, but the chances are exceedingly slim.

Davies: It's a problem, it's difficult, particularly if you are producing your product at full world standard budgets. We have recovered our costs on Canadian sales alone on four albums and three singles to date.

Chater: Not usually.

Kryliuk: Rarely, if working strictly in Canada.

Rodney: Difficult but possible. Look at Quebec.

Q. Is it possible to be an independent (without the financial cushion of established foreign repertoire) and spend as much as you would like on production and promotion of your releases?

Coutts: I would like to think so but only time will tell.

Davies: Obviously not. We have spent an enormous amount of money on our recent album product in order to attain the best possible results we can to compete in the world market. We cannot afford to do this for too long without world deals for these artists.

Chater: Definitely not.

Kryliuk: Yes.

Rodney: We are totally independent despite the fact that we have released some U.S. product in Canada. And we are growing.

Q. Do you feel that Canadian financiers and the business community at large are as aware as their U.S. counterparts of the investment possibilities of profit potentials of small, independent record companies in this country?

Coutts: Definitely not. Neither government, financial institutions, nor the public are aware of the potential profits. Added to this of course is that it is a somewhat risky business and there is a low risk mentality of Canadians.

Davies: No, they are most certainly not. I would ideally like to see the establishment of a portfolio or series of seminars for Canadian investors, financiers, and businessmen in general to be made aware of the business of record making. The record industry has over all the other businesses and secondly to show them the numerous examples of U.S. and U.K. investors who have sensational returns on their investments, by simply learning to pick out the record industry companies and people who have learnt how to minimize the high-risk factor that is attributed to this business. This applies not only to record companies but equally to music publishers, concert and promotion agencies, management companies and artists themselves.

Chater: No.

Kryliuk: No.

Rodney: No, but those who are, are very wary of the over-hype by incompetents in the Canadian music industry who talk more than they produce.

Q. In your opinion, what does Canada offer to support the frequent need for the world's next major breakthroughs in musical recording talent?

Coutts: As a record company, we have an end plan to add to our roster some of the best talent in the world. As studios, engineers, producers and artists become more experienced, the product will become increasingly good but at the same time maintaining a unique originality and innovativeness which will put it in the class of the super talent from England, the U.S. or wherever. We believe there is talent in Canada and labels such as our own will increasingly produce winning products.

Davies: (a) Talent (b) location—on the border of the world's largest market with an almost idealistic marketing conditions i.e. rackets and retail outlets, radio and TV programming, and all the facilities of a large market (c) language (d) facilities—like studios, pressing plants etc. which are becoming equal to anywhere in the U.S. or England (e) wealth, in both business and the public (f) expertise—this is increasing at an accelerated rate (g) in its environment and way of life, Canada could easily represent the alternative romantic escape from America and its problems.

Kryliuk: Enthusiasm and fresh ideas.

Rodney: An outlook which is showing some maturity and realism, a great deal of talent which needs direction, and a stable, although undercapitalized, base plus some very capable and progressive business heads.

Q. Why has it taken so long to break Canadian album acts (as opposed to single artists) in the U.S. market, thus achieving international credibility?

Coutts: I don't know but I would guess because everything wasn't right—for example, the gigs, management, the record company support etc. As an analogy, I would say English bands and people have the experience to get it all together in England and carryover the expertise in the U.S. but in Canada too many things are lacking—good agencies, press, management, distribution.

Davies: To establish an album artist usually takes a great deal of time and money. Canada has not, as yet, had enough of either but I've got to admit it's getting better, it's getting closer all the time. As yet most American companies have not looked at Canada as being the source of great musical talent, which is very surprising. I think the world is catching up—especially in the U.S. who therefore have preferred to take only single artists which constitutes far less risk than long-term album involvement. I feel that our media here in Canada could help a great deal in this respect in addition to the Cana-

dian record companies themselves. What is badly needed on all sides is more selectivity on a quality/originality basis.

Chater: Most Canadians are not signed as album acts.

Kryliuk: Promotion is not done on the same scale as on U.S. acts.

Rodney: Canadians don't work hard enough and expect everything to be done for them (the artists, I mean). They feel that they are great enough once on record that the rest should just happen.

Q. Do you feel the media in Canada should be more sympathetic to Canadian-earned recording artists and companies, in addition to supporting the concept of Canadian content in general?

Coutts: Sure. Every other country in the world pushes its own first (perhaps a bit of a generalization) why shouldn't Canadians? After all it works and benefits the whole country, economically and culturally.

Davies: I don't feel they should be more sympathetic. Canadian artists are a long way from requiring sympathy. What they do need from the media is pride which will in turn lead to acceptance.

Chater: Yes.

Kryliuk: Yes.

Rodney: Of course, and they should be open-minded. Honest praise and honest criticism should be offered . . . not the specious verbiage that they now offer to defend their lack of acceptance.

Q. Name any records from other independent producers or labels that particularly impressed you because of their quality and/or commercial merit?

Coutts: "Sitting on a Poor Man's Throne" (Copper Penny), "Touch of Magic" (James Leroy), "Rosalie" (Michael Terry)—single. No albums that I know of.

Davies: "I'm a Woman God" (Tony Kosinec)—single; "Doctor Music" (Dr. Music)—album.

Chater: "Sweet City Woman" (Stampede)—single; "Thundermug Strikes" (Thundermug), "Heavy Duty" (Crown)—albums.

Kryliuk: "Highway Driving" (Alabama)—single.

Q. What is the greatest problem in the way of a solid future for Canadian independent record companies?

Coutts: Having the financial resources to sell media, radio stations, etc. that we need their support and do mean business.

Davies: Lack of international success and/or acceptance on a major level.

Chater: Money.

Kryliuk: Survival till the big one comes along.

Rodney: Too much self pity, not enough self-criticism, not enough striving to attain top quality and too much acceptance of mediocrity. Like one major which had over 70 releases in 1973, and not one standout.

ALREADY A STAR IN CANADA CANADIAN ARTIST, WRITER, PRODUCER

BOBBY G. GRIFFITH

HAS A WORLD FULL OF FRIENDS WORKING
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- HIS U. S. RECORD COMPANY:** Ranwood Records
- HIS PUBLISHER IN MEXICO:** E. M. L. A. S. A.
- HIS MEXICAN RECORD COMPANY:** Discos Rex, SA.
- HIS PUBLISHERS IN JAPAN:** Mrs. Geo. Thomas Folster & Associates and Nichion, Inc.
- HIS JAPANESE RECORD COMPANY:** Cosel (Japan) Ltd.
- HIS RECORD COMPANY IN HONG KONG:** Cosel
- HIS RECORD COMPANY IN SINGAPORE:** Cosel (Singapore) Private Ltd.
- HIS RECORD COMPANY IN JAMAICA:** Dynamic Sound Recording Co.
- HIS RECORD COMPANY IN THE PHILIPPINES:** Mareco, Inc.
- HIS RECORD COMPANY IN AUSTRALIA:** Festival Records Pty. Ltd.
- HIS RECORD COMPANY THROUGHOUT THE REST OF THE WORLD:** Phonogram Limited and their International Affiliates
- HIS PUBLISHER IN SOUTH AMERICA:** Editorial Musical Korn
- HIS PUBLISHER THROUGHOUT EUROPE AND THE REST OF THE WORLD:** E. H. Morris and Company, Ltd.
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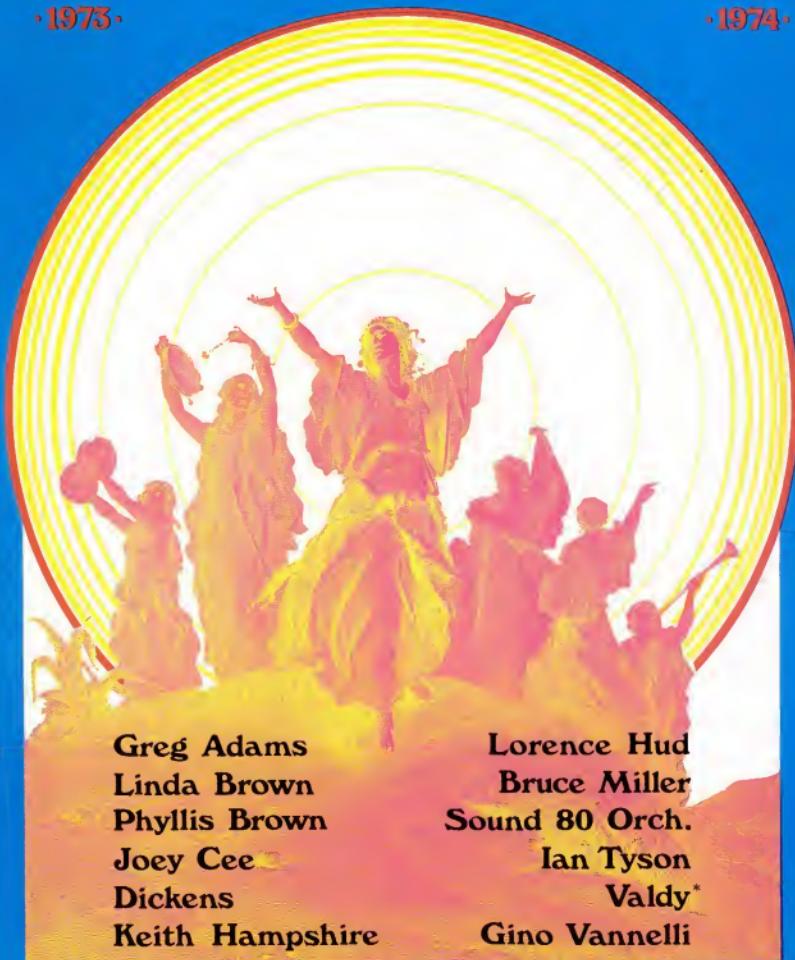
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•1973•

•1974•



Greg Adams
Linda Brown
Phyllis Brown
Joey Cee
Dickens
Keith Hampshire

Lorence Hud
Bruce Miller
Sound 80 Orch.
Ian Tyson
Valdy*
Gino Vannelli

A&M Records of Canada



*on Haida Records

Billboard Hot Soul Singles

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Soul Sauce

By LEROY ROBINSON

LOS ANGELES—Needless to say, black films are big business these days, albeit black music has contributed greatly to the attractive grosses.

With that in mind, a small company, Hollywood Cinema Sound, with limited means, and an executive producer whose background is films not radio or recordings, will soon enter the recording industry with what he calls "Ethnic Epics."

L. Lawrence Meriweather, who heads up Hollywood Cinema Sound, in putting together his first package of "Ethnic Epics" makes it abundantly clear that he is opposed to his black drama package being referred to as "records."

Productions," says Meriwether, a black man whose background in film production spans a little more than 10 years. "They are not simply records, but an experience comparable to what you gain from a good film or piece of drama."

As an initial entry into what this writer will refer to in this piece from time to time as "spoken word" recordings, Merriweather has assembled an attractive package of three LP's. They will dramatically present the life of Toussaint L'Ouverture, an important figure in the struggle and eventual independence that came to Haiti. But, why L'Ouverture and not some American black hero like Nat Turner?

"Because we feel L'Ouverture is

relevant in terms of what the young black should experience," explains Meriweather. "And we plan to follow with dramatic treatments of Jacques Dessalines and Henri Christophe, who were also responsible for the revolution in Haiti."

What Meriwether is attempting to do will also be a form of revolution, as far as the recording industry and radio, in particular, The belief

and radio, in particular. The belief that in these times of television and theatrical films that someone will sit still for at least two hours to listen to spoken word drama is rather hard for this writer to believe. Merri-

weather is naturally a lot more optimistic.

I think it's all in how it's presented. Our young people will

buy and listen to something that is

positive, that is relevant, and that gives them an insight into their heritage. Listening to these albums will be an experience you can't get in the theater."

Merweafer is as optimistic as he is determined to make his product a viable part of the buying public's taste. And for that reason, he has stayed clear of the major distributors, albeit he has had contact and

dialogue with them. It is by his own choice and design that he will distribute this special material.

"I'm going out to the general American public," says Merriweather. "I feel they will buy it and place it on their shelves at home along with other important pieces of information about our history and

"But I do feel," adds Meriweather, "that there is a more tangible market among the black people for our products."

As an initial plan toward bringing his Audio Productions to the public, which is set for release in mid-October, plans are underway to run com-

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This Week	Last Week	A 2016 Performer, single, reggaeton group/program, or open-source		This Week	Last Week	A 2016 Performer, single, reggaeton group/program, or open-source	
		Title, Artist	Label & Number (Rec'd Label, Publisher, Licensee)			Title, Artist	Label & Number (Rec'd Label, Publisher, Licensee)
9	3	LET'S GET IT ON	Marvin Gaye, Tamia 275 (Motown)	39	39	WATSTAX II/THE LIVING WORD	Marvin Gaye, Star 2 3016 (Columbia)
2	3	KILLING ME SOFTLY	Roberts Flack, Atlantic 30 7271	40	40	4 CH-LITES	Brunswick 81, 574157 (Columbia)
3	1	DELIVER US THE WORD	Mr. United Artists US 1412 F	33	27	16 TOWER OF POWER	Water Brothers B2 2561 (Mercury)
4	2	INNIVERSIONS	Stevie Wonder, Tamia 325 L (Motown)	34	33	11 EXTENSION OF MAN	Outlaw Highway, Red 3 7029
5	5	EDDIE RENKOWICS	Tom 2 227 (Karma)	41	43	11 COSMIC SLOP	Spacehog, Redwood 16 2022 (Columbia)
19	4	3 + 3	Shaggy, 1 Neck 42 30453 (Columbia)	36	49	49 I'M STILL IN LOVE WITH YOU	Al Green, Star 3 3014 (London)
7	4	FRESH	Shaggy & the Family Stone, Epic KE 37124 (Columbia)	37	29	11 SOUL BOY	Steve Macpherson, Jr., Rude AU 1712 (17)
8	6	HEY NOW HEY (The Other Side of the Sky)	Arctic Monkeys, Atlantic 30 7265	38	27	29 NEITHER ONE OF US	Sherie Knight & the Pops, Soul 1 327 L (Motown)
9	8	TOUCH ME IN THE MORNING	OneRepublic, Motown 7 222 L (Motown)	41	34	18 TYRONE DAVIS	Duke 24 7050 (Savemack)
10	11	SMOKET	Arctic Monkeys, Tamia 3 278 L (Motown)	39	38	20 MAIN STREET PEOPLE	Four Tops, ABC 10214
11	10	CALL ME	Al Green, Star 16 2027 (London)	50	50	16 YOU'VE GOT IT BABY	Quincy Jones, AM SP 3041
16	11	PIONEER SISTERS	Blues Traveler 46 (Verve)	42	46	4 ETIENNE JAMES	Chez On 50642
13	12	HEAD TO THE SKY	Earth, Wind & Fire, Columbia 25 2150	43	42	24 SPINNERS	Abbie, 3D 7256
14	7	DOIN' IT TO DEATH	I.B. & People KE 3631 (Polydor)	44	44	32 COMPOSITE TRUTH	Wesley, Payne FO 3043
15	15	CLEOPATRA JONES	Joe Satriani/Santana, Warner Brothers 82 2719	45	31	12 THE MACK	Mike McRae/Blackstreet, Motown 16 14
16	13	FACTS OF LIFE	Maroon 5, Atlantic 30 7270 (Motown)	46	45	5 UNDER THE INFLUENCE OF	Love Unlimited, 20th Century 1 414
17	14	TAYLORED IN SILK	Johnny Jewel, Star 30 2014 (Columbia)	47	53	2 MIZ LENA'S BOY	Wilson Pickett, RCA APL 1 6512
18	17	BACK TO THE WORLD	Curly Mayfield, Corinne CBS 8013 (Motown)	48	56	12 WAITING FOR LITTLE MILTON	Curly Mayfield, Star 30 2012 (Columbia)
19	23	THE'RES NO WITHOUT YOU	Maroon 5, Atlantic 30 2014 (Motown)	49	-	1 GET IT TOGETHER	Isaac S. McFerrin W 131H
20	23	I'VE GOT SO MANY THINGS TO GIVE	Berry White, 20th Century 1 407	50	-	1 BLACK 'N' BLUE	Halley Moon & The Blue Notes, Philosophy International ZA 32467 (Savemack)
21	20	ALL I NEED IS TIME	Shaggy Knight & the Pops, Soul 5 735 L (Motown)	51	57	2 SASSY SOUL STRUT	La La La Strutters, Blue Note BLA 107 (Savemack)
22	5	BE WHAT YOU ARE	Stevie Sargean, Star 30 2015 (Columbia)	52	49	28 BIRTHDAY	New Birth ABC LP 4737
23	11	SLAUGHTER'S BIG RIP- OFF	Shaggy, 1 Neck 42 30453 (Columbia)	53	47	46 THE WORLD IS A GHETTO	Wax, United Artists UA 3642
30	3	TO KNOW YOU IS TO LOVE YOU	BB King, ABC ARBC 704	54	51	13 THE LOVE WE HAVE	Jerry Butler, Star 30 2013 Motown, Spring SP 1 6452 (Savemack)
18	15	MA	New Earth, Rare Earth 5 546 L (Motown)	55	-	1 IT HURTS SO GOOD	Michael Jackson, Spring SP 1 6452 (Savemack)
32	4	AN ANTHROPOLOGY	Gregory G, GRL 782 L (Motown)	56	59	3 BETTY GAVIS	Jeff Sessions, Star 3 3013 (London)
27	24	NATURAL HIGH	Donavon, London SP 670	57	-	13 ANNOY & EXTREMELY DANGEROUS	Fat Chords, Philly Gospel 1400 (Savemack)
28	19	LIVE AT THE SAMOA TAHOO	Haze Hayes, Enterprise ENS 1 300 (Motown)	58	58	2 BUD	Chuck Berry, Chess CH 10404
29	22	BLIND BYRD	Shaggy, 1 Neck 42 30453 (Columbia)	59	55	5 YEARS GONE BY	Albert King, Star 3 2016 (Mercury)
3	2	DEATHS	Death, CTI 1629	60	60	2 ESTELLE, MYRNA & SYLVIA	Death, Motown, Star 30 2017 (Columbia)

Who/
Where/
When

• Continued from page 38

HAWK AND THE RAINBOW RANCH BOYS (RCA): Denver, Sept. 30. **EDWARD G. ROBINSON** and **UMMIE SPHERIS** (Columbia): Gainesville, Fla., Sept. 29. **JOHN SPARROWLOW** (Orion): Atlanta, Ga., Sept. 5.

EDWIN STARZ (Molown): Forty Sea, Bermuda, Oct. 1.

EDWARD EVERARD (Orpheum Theatre, Boston): Sept. 23.

STEELY DAN (ABC): Terrace Ballroom, Salt Lake City, Utah, Sept. 30.

EDWARD G. ROBINSON (Big Surf, Phoenix, Ariz., Oct. 4: Oakland Coliseum, San Francisco); 9 Sports Arena, San Diego, Calif. (11).

EDWARD EVERARD (Orpheum Theatre, Montreal): Oct. 12-14.

RONG STONEMAN (Dot): American Heritage Park, Concordville, Ind., Oct. 12-14.

BTX (Woodstock Nickelodeon): Evansville, Ind., Oct. 12-14.

EDWARD G. ROBINSON and **GUILLERMO** (Theatre): Civic Arena, Pittsburgh, Oct. 12-14.

EDWARD EVERARD (Mid-South Coliseum, Memphis): Oct. 13-14.

EDWARD EVERARD (Motown): Riviera, Las Vegas, Oct. 10-23.

WHEEL DRIVE (Capitol): 24 Teeddy's, Waukesha, Wis. (2); Music Hall, Toledo, Ohio (2); Civic Auditorium, S.D. (6); Atlanta, Duluth, Minn. (7).

SONNY TERRY & BROWNE MCGHEE (Mercury): Virginia Beach, Va. (2).

EDWARD EVERARD (Capitol): TAJER (Fantasy): Pasta House, E. Los Angeles, Calif. (2).

ANNA TRASK (Dot): Sheridan-Billings, Wyo. (2).

EDWARD EVERARD (Capitol): Ind. Inn, Dallas, Texas, Oct. 8-20.

FRANZ VALLI & THE FOUR SEASONS (Mercury): Atlanta, Ga. (2); Cedar City, Mo. (2); Cincinnati, Ohio (2); Lincoln, Neb. (2); Minneapolis, Minn. (2).

EDWARD EVERARD (Capitol): PORTER WAGONER (RCA): Goff Tourey & DJ Convention, Nashville, Oct. 12.

EDWARD EVERARD (Mercury): WALLACE (Decca): Postand Auditorium, Portland, Maine Oct. 12.

JOE WALSH (ABC): Kentucky Center for the Arts, Louisville, Ky. (2); Va. (9); Municipal Auditorium, Atlanta, Ga. (11); Curtis Nixon Hall, Tampa, Fla. (2).

EDWARD EVERARD (Mercury): RIVERIA Hotel, Las Vegas, Oct. 10-23.

KITTY WELLS: (Johnnie Wright Family): 20th Century Fox, Los Angeles, Sept. 22; Latham, N.Y. (26); Cherry Hill, N.J. (29); Kittanning, Pa. (20); Grandview, Mo. Oct. 5; Newport, Ind. (5); Louisville, Ky. (2); Atlanta, Ga. (2); Sept. 27, 29; Cincinnati, Ohio (2); 40; Parks Lake, Ky. (7).

EDWARD EVERARD (Mercury): Coronado Beach Hotel, San Juan, Puerto Rico. Oct. 8, 20. Weather Tamer, Washington, D.C. (5-11).

EDWARD EVERARD (Mercury): The Beach, San Antonio, Texas (11). **EDWARD EVERARD** (Mercury): STOMU YAMASHITA (Capitol): Hainz Hall, Pittsburgh, Pa. Oct. 8-13.

EDWARD EVERARD (Mercury): U.S. Cellular Coliseum, Little Rock, Ark. Oct. 11-15. **EDWARD EVERARD** (Mercury): COLOSSEUM (Paramount): Philadelphia, Oct. 10-13.

Spoken Word

Continued from page 39

mericals on 50 to 100 television stations, as well as heavy advertising in black newspapers and magazines. Institutions, such as schools and libraries, are being promoted, as well as the merchandising, which brochures and various selling material is being prepared. And 250,000 albums with 13-week run is planned, which, if successful in sales, could not Hollywood Cinema Sound an impressive beginning.

There is, of course, the possibility that the 13-week plan could be an unlucky one. What then?

"I don't feel we have to sell the word to be successful," says Merriweather. "But I do think I'm as right about audio production as I feel about our black films could do."

Billboard
Top 50

Billboard
Top 50

Billboard SPECIAL

Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

TITLE, ARTIST Label & Number (Dish Label) (Publisher, Licensee)
I'M COMING HOME Jimmy Barnes, Collette 4-45008 (Nugget Three, BMI)
MY MAMA W. Stevenson, KCA 0050 (ABC/Dunhill/Speed/Prophecy, ASCAP)
HALF-BREED Johnny Cash, 800-00007 (Giant Monday, BMI)
LOVES ME LIKE A ROCK Paul Stoope, Columbia 4-45070 (Columbia Cross, BMI)
ALL I KNOW Johnnie Wright, Columbia 4-45056 (Capitol, ASCAP)
IN THE MIDNIGHT HOUR Cross Country, Alice 45-0034 (Capitol/East/Nashville, BMI)
ASHES TO ASHES The Jim Reeves, Bell 1700 (ABC/Dunhill/Soldier, BMI)
LET ME IN O'Donnell, MGM 7-KOAB 14617 (Kobol, BMI)
KNOCKING ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45010 (Warner Bros., ASCAP)
DEARIE, DEARIE, DEARIE Doris Day, Columbia 45-274 (Warner Bros., BMI)
DEARIE, DEARIE, DEARIE Doris Day, Capitol 3445 (Warner Artists/Big A, ASCAP)
FREEDOM FOR THE STALLION Hucs Corporation, KCA 0500 (Warner/Tower/Parlophone/Marshall, BMI)
ROSE ROSES Doris Day, MGM 14095 (Ariola, ASCAP)
THE LAST THING ON MY MIND Neil Diamond, MCA 00929 (EA, ASCAP)
LOVING YOU Roberta Flack, Atlantic 45-7082 (Funk, ASCAP)
JIMMY LOVES MARY-ANN Lionel Hampton, Epic 5-10013 (Mercury Run/Eve/Chappell, ASCAP)
MUSKRAT LOVE America, Bruce 7725 (Mercury, BMI)
RAMBIN' MAN Alvin Brothers, Capitol 0027 (Warner Brothers) (No Ext., BMI)
GRAPERINE Johnnie Wright, Capitol 4529 (ABC/Dunhill, BMI)
GRAPERINE JUICY FRUIT Johnnie Wright, Capitol 4529 (ABC/Dunhill, BMI)
WE ARE SMALL War Corp Corporation, MGM 14494 (Wonderland, BMI)
MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Kobol, ASCAP)
LET ME IN Lionel Hampton, MCA 5545 (Southern, ASCAP)
SUMMER (The First Time) Holly Golightly, United Artists 251 (UAR/Par Is Hand, BMI)
WE ARE SMALL Mrs. Kred-Perle, Mosejaw 531 (Cobalt) (Resaca, BMI)
THAT'S WHY YOU REMEMBER Johnnie Wright, Capitol 45007 (Bell) (Bella, BMI)
FATHER'S ANNOUNCEMENT Don Darrow, KCA 0067 (Cherry Lane, ASCAP)
EVIL Eddie, Wind & Fire, Columbia 4-45086 (Hammond, BMI)
WILLOW WILLOW Drapac, AMG 1400 (BMI)
WELCOME HOME Lionel Hampton, Philips 40279 (Phonogram) (Bella, ASCAP)
LOVE IS Elspeth Nunberg, Parrot 15-00016 (London) (Fidelity, BMI)
SISTER JAMES The Sister Act, AMG 5500 (The 5th Avenue Six, AMG 1416 (Broadside, BMI/Leigh, ASCAP))
WE MAY NEVER PASS THIS WAY AGAIN Sales & Crafts, Master Brothers 7740 (Downshifter, BMI)
YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Johnnie Wright, Columbia 45000 (Kobol, ASCAP)
WAIT UNTIL SEPTEMBER Michael Alan, MGM 14581 (Columbia, ASCAP)
THE MOST BEAUTIFUL GIRL Johnnie Wright, Columbia 45000 (Columbia) (Geffels/Algee, BMI)
SHINNIEEE-E-E-E Carl Hayman, EMI 5-10133 (Columbia) (Viney, ASCAP)
SHINNIEEE-E-E-E Bette Midler, Atlantic 44213 (Mercury) (Dixie & York Stock/Bach, ASCAP)
I'M GONNA SIT HIGH DOWN Joni Scarby, Shag 16000 (Bell) (Fried/Mars, ASCAP)
MELODY: I RECOG' YOUNT' LIFE STRANGE/WITHOUT YOU The Brothers, Althea 005 (WRC, ASCAP) (Levin, ASCAP/Ascher, BMI)
DON WHAT A FEELING Johnny Mathis, Epic 5-10134 (Columbia) (Johnny Nash, ASCAP)
POUR A LITTLE MORE WINE Johnny Mathis, Epic 5-10135 (Columbia) (Johnny Nash, ASCAP)
RAISED ON ROCK Eve Preyer, RCA 3088 (Screen Gems-Columbia, BMI)
I GOT A NAME Curtis Mayfield, Atlantic 11199 (Fox/Fantasia, BMI)
THIS TIME IT'S REAL Tower of Power, Warner Bros. 7733 (Kepell, ASCAP)
YOU'VE NEVER BEEN THIS FAR BEFORE Johnnie Mathis, Epic 4-40000 (Mercury, ASCAP)
DO WHAT A FEELING Johnny Mathis, Epic 5-10134 (Columbia) (Johnny Nash, ASCAP)
POUR A LITTLE MORE WINE Johnny Mathis, Epic 5-10135 (Columbia) (Johnny Nash, ASCAP)
RAISED ON ROCK Eve Preyer, RCA 3088 (Screen Gems-Columbia, BMI)

Spoken Word

• Continued from page 39

commercials on 50 to 100 television stations, as well as heavy advertising in black newspapers and magazines.

Institutions, such as schools and libraries are prominent within the merchandising for which brochures and various selling material is being prepared. And 250,000 albums with a 13-week run is planned, which, if successful in sales, could net Hollywood Cinema Sound an impressive \$1 million.

There is, of course, the possibility that the 13-week plan could be an unlucky one. What then?

Classical Music

Phonogram Issues Merc Golden Classic Series

• Continued from page 3

tronic stereo, are in stereo and will carry a suggested list price of \$6.98.

The series will have a large all-inclusive in-store display poster to introduce its new appearance, and the set will be developed as a continuation of Mercury classics; accent in advertising will be on performance, sound and quality, according to Ms. Mampe.

The highlight of the first release will be the Tchaikovsky "1812 Overture," coupled with "Capriccio Italien," performed by Antal Dorati and the Minneapolis Symphony. Also included are the Bartók "Violin Concerto," as performed by Yehudi Menuhin and the Minneapolis Symphony conducted by Antal Dorati; Saint-Saëns's "Symphony No. 3 'Organ'" with Marcel Dupré, organ.

and Paul Paray conducting the Detroit Symphony, and the three suites of "Ancient Airs and Dances" of Respighi as performed by the Philharmonic Hungarica under Dorati.

One of Mercury's important and popular projects was the American music series, thus works by Hanson, Hovhaness, Giannini and Block are part of the initial release. Many records in this series are not currently available.

In conjunction with the inauguration of the series, Irwin H. Steinberg, president of Phonogram, said: When Mercury introduced its classical stereo records in 1958 they were universally acclaimed as the finest in both sound and performance. Our new Mercury series will restore the greatest of these history-making disks to the catalog in superb up-to-date versions."

RCA Marking Caruso's Birth With 3 Albums

NEW YORK—RCA Records this month is releasing the first two of three albums which will commemorate the 100th anniversary of the *Walt Disney Company*.

The first two albums, each containing one long-playing record, will be titled "The Greatest Hits of Enrico Caruso" volumes 1 and 2. Each contains some of the most memorable recordings of the tenor's output in his most popular operas, including "Aida," "Il Trovatore," "La Gioconda," "L'Africaine," "Martha," "La Juive," "I Pagliacci" and others. Some nonoperatic works, including Kahn's "Ave Maria" and George M. Cohen's "Over There," are contained on the albums.

The third album, a more ambitious four-record set aimed at the large audience of Caruso collectors, will be issued a month later. Among the contents of this album will be nine selections that have languished in the RCA vaults for half a century and were never before released commercially. The album will contain a total of 59 selections: arias, duets, songs and ensembles, which make their first appearance on long-playing records in this set.

Caruso's association with the Victor Talking Machine Co., since absorbed by RCA Corp., began three months after he arrived in the U.S. for his celebrated debut at the Metropolitan Opera, and lasted until he died in 1921.

Peter Munves, Vice President of A&R for Columbia Music for RCA Records, said: "It is befitting that RCA, with the greatest wealth of Caruso material in the world, should release these milestones in the history of recorded music." "Speed control was used in transferring LP to recordings in these albums. The authoritative and reliable book by Aida Favis-Artsey was carefully followed in duplicating the correct musical pitch of the performances when it was necessary to do so. This book guarantees the most accurate reproduction of the quality of Caruso's voice. The re-mastering, done by Jack Pfeiffer, executive producer, Red Seal, RCA Records, not only restores these historic recordings to their original full-bodied state but restores intricate details of dynamics and nuances that cannot be heard on the LP record originals."

BEST
SELLING
Classical LP's®

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Year	Label	Region	WMA	Label	Artist, Label & Number
1	4	13	SCOTT JOPLIN: PIANO RAGS, VOL. 2	Joshua Rifkin, Ritehouse	71264 (Elektra)
2	1	13	THE RED ROCK BOOK	Scott Joplin (Schubert)	Angel S 36060 (Capitol)
3	2	13	SCOTT JOPLIN: PIANO RAGS, VOL. 1	Nonogram	71249 (Elektra)
4	7	13	BACH: BORISODA: Concertos	Mark Holloway	HMV 73206
5	11	7	PUCCINI: LA BOHÈME	Puccini/Franz von Karajan	London DSA 1299
6	6	13	THE SEA HAWK	National Philharmonic Orch. of London (Gerhard)	HLC RSL 3330
7	5	13	MAX STEIRER/GERHARDT/NATIONAL PHIL.	New Voyager	RCA D 136
8	10	13	BACH: Complete Flute Sonatas	Odeonym Y 71925 (Columbia)	
9	3	13	BUZZ: CARMEN	M. Horwitz, J. McCracken, L. Bernstein	DGG 2709 043 (Polydor)
10	9	11	THE COPLAND ALBUM	Columbia MG 30071	
11	8	13	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC.	PRESENTS SWITCHED-ON BACH	WDR 2000 (Columbia)
12	14	13	SAN FRANCISCO SYMPHONY ORCH.	David Zinman, San Francisco Symphony	MS 7194
			BERNSTEIN: Symphonic Dances From West Side Story		
			MUSO: Three Pieces for Blues Band & Orch.		
			SHIGEL SCHWALL BAND		
			DGG 250 309 (Polydor)		
13	25	13	BACH: BORISODA: CONCERTO: Collegium Aureum	HICK 1023 (Columbia)	
14	12	13	MARPLE, NO. SYMPHONY	Chicago Symphony Orch. (Gatti)	London DSA 1295
15	16	13	SOMS BY STEPHEN FOSTER	Hauschek 71268 (Elektra)	
16	13	13	ANNA BOLENA	Beverly Sills, ABC AT&T 30015/4	
17	22	11	HENRY VIII AND HIS SIX WIVES	T. V. Sutherland, Angel SFO 36865	
18	23	13	BEETHOVEN: SYMPHONY #9	Chicago Symphony Orch. (Solti)	London CSP 8
19	27	5	PIANO MUSIC BY GEORGE GERSHWIN	William Bolcom, piano, Nonogram	E 7124 (Elektra)
20	15	5	ALFRED NEININGER CONDUCTS HIS GREATEST FILM MUSIC	Angel S 36063 (Capitol)	
21	26	13	THREE I LOVE	Artie Rubinstein, RCA Red Seal LSC 4000	
22	17	13	VERDI: GIOVANNI O'NMC	Cataldo Domingo, Angel SCL 3791	
23	18	13	VERDI: INNOCENT	Sutherland/Purcell, London Symphony	London DSA 13105
24	19	7	MILOS ROZSA CONDUCTS HIS GREAT FILM MUSIC	Angel S 36063 (Capitol)	
25	20	13	OLEJUS: FLORIDA SUITE	Beecham-Seraphim 60212 (Capitol)	
26	21	13	SONGTRACK: 2001: A SPACE ODYSSEY	MG M, STE 13	
27	24	13	SAIN-SAËNS: ORPHEO CONCERTO	Ormandy/Saint-Saëns (Capitol)	
28	29	13	BERNSTEIN, MASS	Columbia B 21106	
29	31	11	TUCKER AND MERRILL IN CONCERT AT CARNEGIE HALL	London BP 25351/2	
30	37	13	HOLST: THE PLANETS	Boston Symphony (Steinberg), DGG 2530102 (Polydor)	
31	28	13	WAGNER: PARISIAT	G. Solti, London DSA 1510	
32	30	13	DONIZETTI/SUTHERLAND-BONYKE: Lucia di Lammermoor	London US 31810	
33	—	1	BACH: The Well-Tempered Clavier (Book 1)	David Zinman, Melody & Harmony SAC 4119 (Capitol)	
34	—	1	MARLER: 8th Symphony	Shostakovich/Chicago Symphony, London CSA 2228	
35	33	3	MEHLHORN: Vivaldi Concerto #1 & 2	(Perlman), Angel 36903 (Capitol)	
36	38	13	HOLST: The Planets	Los Angeles Philharmonic (Mellitus), London CS 6734	
37	—	1	MORISON: TABERNECK'S GREATEST HITS	Columbia MS 6951	
38	—	1	CLAUDE DE LUNE (Almada)	Angel S 35064 (Capitol)	
39	35	3	THE LAURENT MELCHIONI ALBUM	Seeger/Schubert (Capitol)	
40	34	13	HANDEL: WATER MUSIC	Angel/Phillips 55051 (Phonogram)	

Billboard SPECIAL SURVEY for Week Ending 9/29/78

CONCERT and jazz violinists collaborate at the EMI studios in St. Johns Wood, where Yehudi Menuhin and Stephane Grappelli record a program of 15 pop and jazz "classics" from the late Twenties and Thirties. Backed by the Alan Clare Trio, the two violins converse in such tunes as "Blue Room," "Cheek to Cheek," "Night and Day," "Pick Yourself Up" and "A Fine Romance."

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SYMPHONY NO. 9,
MANOLO WILAMOWSKA,
PIANO,
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Quality of Tape, Duplication, Focus Of AES Session

By EARL PAIGE

NEW YORK—Higher speed duplication, cost-saving efficiencies and monitoring of quality were themes here during the recent Audio Engineering Society's convention as tape duplicating continues as an important area of AES focus. Exhibits, an increasingly important part of AES focused as well on video, with such items as Electro Sound's new high speed video cassette loader, which loads cassettes at a tape speed of 120 inches per second (see Tape Duplicator). The chemical shortage was also alluded to, in terms of its effect on tape. Clearly, tape technology and applications sparked more spirited discussion this fall than quadraphonic, an area that has heretofore enlivened AES gatherings.

(Continued on page 46)

JAPAN DIP

Player Imports Up

By MILDRED HALL

WASHINGTON — Commerce Department reports U.S. imports of home entertainment audio and video product in the first half of 1973 increased 16.2 percent over the first half of last year, reaching a total of \$874.2 million. Because of the dollar devaluation and other currency shifts, Japan's share in the value of the U.S. home entertainment audio and video market has come down somewhat, since first-half 1971, from 7.6 percent in that year, to 6.5 percent in 1973 (although it still leads in tape recorder/player imports). Taiwan's share of the total increased from 7.3 percent to 14.5 percent. If imports follow the first-half pattern, they would end the year at nearly \$2 billion, Commerce estimates.

Tape recorders and players led the home entertainment imports with

the largest dollar gain of all audio and video products in the first half of 1973. Japan remained the pre-dominant foreign tape recorder/player source, supplying 85 percent of the units and 90 percent of the value. Some gains in quantity were registered by Taiwan, up from 50,000 in 1971 to 100,000 in 1972 and 500,000 in first half this year. Korea, up from 30,000 to 600,000, and the United Kingdom up from 8,000 to 122,000 units. Commerce points out that most of the imports from Taiwan and Korea were in cheaper product lines, and came from subsidiaries and affiliates of Japanese mainland-based companies. Imports from Britain were almost exclusively tape players other than auto or combination types.

(Continued on page 46)

EVR BID Adds TV Contender

By RADCLIFFE JOE

NEW YORK—The electronic video recording system (EVR) is being shown in this country at a public demonstration for the first time since EVR Systems Inc. was formed last May in a reorganization effort to push the unit on the U.S. market once more.

The exhibition, a joint effort between EVR Systems, Inc., and the Hitachi Sales Corp. of America, was held at Video Expo IV, running Sept. 18-21 at the Commodore Hotel here. (Continued on page 45)

Panasonic Dist. Views Consumer TV Market

By BOB KIRSCH

LOS ANGELES—With 17 models of videotape recorders available and "thousands" of units already in the field in various educational, industrial and home locations, Newcraft, Inc., distributor for Panasonic products in the 11 Western states are already looking ahead to the consumer market.

Newcraft currently has various models spread in a number of locations throughout the west, including a number of the Los Angeles city and county schools, University of the City of Los Angeles and University of Southern California, all of the

police departments in Marin County, California, the fire department in San Jose and a number of Seeburg distributionships around the country.

"The majority of the units in the field now are obviously being used for education and training," said Pat Marrinan, vice president of the VTR/CCTV department. "But there is no question that video is going to be a major part of the retailer's and the average consumer's future."

"We are now embarking on a program," Marrinan said, "to get video

(Continued on page 46)

TV LP System for Ger. in Jan.; Disks \$4.20, Player Around \$478

By WALTER MALLIN

BERLIN—The TelD color video system as developed by AEG-Telefunken is to be introduced to the German market in January and will go on sale in other countries later in 1974, according to an announcement here at the Berlin International Radio & TV Exhibition.

The videodisk has a playing time of 10 minutes but TelD director Kurt Richter said that the 10 minute time limit could be overcome by stacking the disks together. The Les Humphries Show, for example, is being offered as a multi-disk pack. TelD videodisks will retail at between \$4.20 and \$10.40, according to the Richter. Richter said. The double disk would sell at about 40 marks.

Software companies which have linked up with the TelD system, it was announced, include Polytel, Intertel, Telepol, NDF, Reiner-Film, Hungar Film, Polski Film, Pathe, Proclides, Shagakukan, Asahi Shimbun and the Readers Digest.

According to Bernhard Husman, who is a director of

the AEG-Telefunken board, the TelD player will sell for about \$478. Another board member, Oskar Schmidt, announced the formation of two companies—the TelD Blauplatten GmbH and the AEG-Telefunken-Teldec OHG, which is a partner company of AEG-Telefunken and Teldec (Telefunken Decca) Schallplatten GmbH. TelD OHG will handle the technology while Teldec will handle the manufacturing of the TelD videodisks and Telefunken will manufacture the players. Royalty matters will be handled by the newly-created TelD Blauplatten Aktiengesellschaft located at Zug in Switzerland.

End

The TelD videodisk has a diameter of 21 centimeters (8½ inches) and is made from PVC foil 0.1mm thick. It carries twenty times as many grooves as the conventional LP and operates at a scanning speed of 1,500 rpm. It is produced like a conventional record but using a faster pressing process involving pre-processed PVC foil.

(Continued on page 46)

Stereo and Gambles: 40 New Stores Set to Open

By IRENE CLEPPER



EDITOR'S NOTE: The Gamble-Skaggs, Inc. chain involving over 3,500 U.S. and Canadian outlets is emphasizing a new store concept (Billboard, Sept. 22) aimed at "home center" merchandise with stereo as an important category, according to D. G. Drehlow, group manager. Stores in the U.S. chain already including playback products: Backeye Mori—19 company-owned, 25 company-operated; Midwest—10 company-owned, 23 company-operated; Gamble—62 company-owned, 117 from chain; Racine—164 franchised; and the firm's Alvin catalog division. There are 164 company-owned and 413 franchised Canadian outlets.

Gamble plans 40 more franchised home products stores in the next fiscal year in trading areas of up to 40,000 population, whereas Gamble has tended to locate in market areas of under 20,000, said Drehlow, adding that another 120 franchised stores will be remodeled along home product center lines.

MINNEAPOLIS—Gamble-Skaggs, Inc. has no operating imperatives in sight, and sound equipment—any equipment must be plugged-in, dusted off, in flaws less operation and secondly everything must be demonstrated, said Drehlow. Buyers have multiple responsibilities, encompassing the smaller to the larger stores. TV is a separate department from stereo, but the imperatives are the same.

Planning Ahead

"Sales are up, but to get that desirable four to five turns, more effort must be expended now and the timetable has been



sped up. We're always working eight or nine months ahead, but in the last few months we've moved that planning deadline up by two months," said Drehlow. "For example, right after Labor Day we send an electronics buyer to the Orient to work on plans for the 1975 radio line. We'll place commitments for that



GAMBLES' prototype store in St. Paul has home center theme with seven merchandise categories including playback entertainment (TV & Sound). Shown is a cassette microphone getting a try-out and a salesperson helping a lady pick out tapes and records. Photo below shows emphasis on opening a charge account as a compact system is being sold.



line in November and be introducing the merchandise in June and July."

The electronics market is there—and growing, Drehlow stated firmly. "It is our job to make the dealer and his staff knowledgeable about the potential and how to realize it. We are in both the wholesale and retail business, which means that we must first sell the dealer, get him excited about electronics, so that he can sell his customers."

Customers are buying more and they're also buying better—the trend is definitely up the ticket. "Of three special models of compact systems, play-and-serve at about \$300 retail, is selling the other two by far."

Price points are moving upward in all electronics categories, as the merchandise becomes more sophisticated and offers a greater variety of performance and appearance choices. In stereo console, the price goes from \$159 to \$400; in tape recorders, \$19.85 to \$49.95; stereo components, \$78.85 to \$349. Tempo stores broaden the lower range of price points because of the emphasis on quality and service.

Credit Policies

Credit policies are increasingly important as customers reach for costlier merchandise. They began, at Gambles, with the payment plan offered to dealers. "We have a very liberal credit plan for dealers," Drehlow said. "They can place an order at the June market for delivery of goods in August or September and do not have to pay until December. This is, of course, an advantage for them, but it is also an advantage for

(Continued on page 46)

Magnavox Sinatra \$9 Mil Push

NEW YORK—The Magnavox Co. has allocated a \$9 million advertising budget to support its just-released line of 1974 consumer electronics products.

A sizable percentage of the allocated funds will be used in network television advertising, the highlight of which will be the Magnavox Frank Sinatra Special scheduled to be aired on NBC on Nov. 11.

Alfred di Scipio, president of the Magnavox Home Electronics Co., and the man who negotiated the Sinatra special said his company will back the Sinatra show with a strong merchandising program that will be tightly to Magnavox dealers all over the country.

Other Magnavox TV ads will utilize spots on professional sports programs, including the PGA Golf Tournament, the Super Series, NFL Football on ABC-TV, AFL Football on CBS, ABC's Monday night "Game of the Week" series, NCAA

Football games, and the Superbowl game. A prime time network schedule and commercials on the Tonight Show will round out the network TV plan. The company will, however, use spot TV ads in many key markets.

Also planned is a significant trade and consumer magazine advertising schedule. As Mark Bollman, Jr., the company's vice president, advertising and public relations put it: "We are changing and dramatically expanded the basic concept of national advertising's role in our overall consumer electronics marketing plan."

He added that the enlarged national advertising plan will be tightly coordinated with Magnavox dealer cooperative advertising and promotional activities.

Meanwhile, in a move designed to offer better marketing and distribution assistance to home entertainment center dealers, the Magnavox Co. has also created what it calls a com-

prehensive shopping mall leasing program designed for franchised dealer participation.

According to di Scipio, the program was developed to provide the company's franchised dealers with the expertise needed to successfully lease and operate Magnavox home entertainment centers in regional shopping malls.

He added, "The programs is based on the dealer's intent to select and lease mall space and, where requested, sub-lease the space back to qualified dealers."

The key points of the Magnavox leasing program include negotiating directly with developers on behalf of all qualifying dealers. Magnavox's selection of most desirable locations and space aid in finding stores, and the offer of professional advice on store layout and interior design.

Di Scipio said that a Magnavox sponsored study of shopping mall growth and sales indicated that regional malls offer an important potential marketplace for the company's home entertainment equipment.

The Magnavox executive pointed out that there are approximately 1400 regional shopping malls in the U.S. which account for over \$30 billion a year in retail sales.

He said that before this year is ended between 80 and 100 new regional malls will be opened with estimated annual retail sales of \$3.2 billion.

The Magnavox official promised that the project would also offer creative programs for display and storage facilities as well as advertising and promotion.

New Products



KENWOOD's KR 5340 AM/FM, 120 watt 4-channel receiver, Rating at \$419.95, features "Two-Four" strapping and direct coupling. CD-4 adaptor is optional.



MODEL TC-280 economy line stereo reel-to-reel tape deck with ferrite head from Sony lists at \$199.95.



TAPE RECORDER Maintenance Kit, No. 3040, comes complete with Fidelite head lubricant, head cleaner, applicators, and cleaning tape.

AUDIO ACCESSORY CENTER



THE ADVENT-2 loudspeaker system, housed in a molded thermoplastic cabinet, measures 11 1/2 x 19 x 7 1/4 in. deep. Suggested retail is \$58.



AUDIO Accessory Center, on revolving metal stand, holds blister-packed Switchcraft products on pegboard backing.



LEAR JET has released a moderate-priced 2- and 4-channel discrete 8-track tape player, with AM/FM/ FM quadraphlex radio, for under-dash installation. Model A-295 is priced at \$179.95.



GRUNDIG stereo cassette recorder/playback deck, Model CD-402 features built-in pre-amplifier and slide controls. Deck carries \$169.95 price tag.



FOR less than \$200, Magnavox offers its Model E1016 walnut encased stereo system including AM/FM stereo radio, 8-track tape player, phonograph, stereo headphones, and mobile cart.

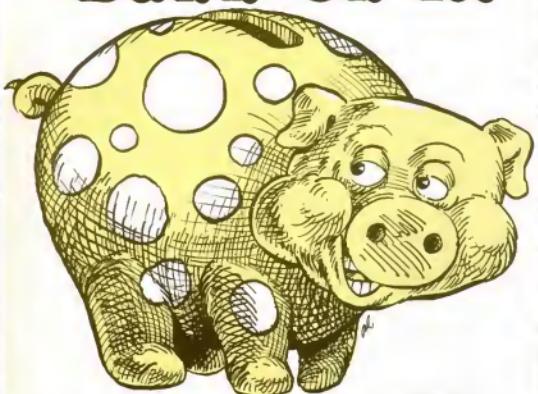
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SUPERSCOPE

Tape Duplicating Division
465 Fox Street
San Fernando, Calif. 91340
Telephone (213) 363-1191

Rep Rap

First Electronic Representatives Assn. management seminar in a full series will be at the Hyatt Regency, San Francisco, Oct. 12. featured international known business leaders. Tuition is \$150.00. Klips Klear are \$85 except for Chicago, where an additional \$35 is charged for a computer analysis of each participant and one session is free. Tuition is \$150.00. Hyatt Regency, Oct. 19. Boston, Watkinson Motor Hotel, Oct. 26-27; Cleveland, Nov. 16 (note to be picked). ERA has a brochure describing the seminar and the cost. Call 313/763-3 ERA is located at 223 E. Grand Blvd., Detroit, MI 48203.

Phil Bettens, Jr., vice president, Bettens Sales Co., Inc., will become a father for the third time August 28 with the arrival of a 12 lb. 12 oz. Dased Jay. Grandfather Bettens, president, notes that this is his third grandchild. The firm is located in New York City. The firm reps: BFD Electronics, Telex, Robins, Mura, JVC and Kencite to the metropolitan New York area.

The General Petrol Co., Inc., held its fourth annual golf outing recently at Delavan, Wis. and played host to 62 people from the following dealers: Steve Krohn, Able Electronics; Robert Anche, Anche Electronics; Robert Burke and Bob Hinman, Hinman, W. Aldrich, Jones Electronics; Jim Bausch, Bausch Electronics; Sp. Cos. for Feberley, Montgomery Ward, Ross, Adler, Satterfield, etc.; Lou Heitlinger, Superior Racers, Tony Caschetta, Werner, Superior Racers, All in Consumer, Credit Beaty, Beaty Electronics; Paul Grossinger, E.D.L., Hank Karmazek, Larry McGee Co.; Bill and Bob Franklin, Franklin Electronics; R. Baskin, Baskin, Weller, Baskin, Seeger, Select Sound Service, Andy Hansen, Thompson Electronics. Some of these men were from general business. Admet Corp., Bausch, Bausch, Caschetta, Superior Racers, Corp., Enex (Stancon), Guardian Electric and Triplet Corp. Awards were made to Gerry Heitlinger, low net; Tony Caschetta, Superior Racers, high net; and Paul Grossinger, as well as 16 low net awards on the Prodigy System of selection.

Ralph E. Russell Co., 9933 Monroe St., Dallas, Texas, has appointed new rep for Jensen Sound Laboratories for mobile speaker products covering La., Okla., Ark. and Tex-

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New president of San Francisco-based Zenith Distributing Corp. of Northern California, Philip J. Wood, succeeded Amile J. Forni who retired in July. Forni had been executive vice president since 1963.

Radio Tech's Corp. Nathan W. Aram, vice president, consumer affairs, last month spoke before a gathering of manufacturers and trade groups at the 19th annual joint national convention of NEA-NATESA. Aram urged that technicians consider the type of product service they offer when it comes to repairing equipment for themselves and provide this service to their customers. "Consumers are not a 'fad,'" Aram claims. "Repairing it will not make it worse. In fact, it will make it better to go away. Saving today's consumer is an opportunity for all of us."

Aram explained that damaged reputations, loss of business, and loss of customers are the result of not repairing customers in product servicing. Flora-Omni Inc. was recently named rep for Pickering Co. & Michigan in Toledo, Ohio. Current Michigan Chairman is Jim Flora, and new rep is Jeff Ohman. Jeff Ohman also represents Bozak, Creative Electronics, DBX, James, Kenwood, TEAC, SAE, Thorens, and Wintec. Officetel, Inc., a schoolcraft, Florida, rep 46239 (313) 255-0720.

Only a few openings are left for the Feb. 14-17, 1974 DMF Conference to be held at the Hyatt Regency, San Francisco, Calif. Howard reported San Souci, general chairman of the Southern California DMF Conference Organization. Other committee members include Jim Flora, Pickering Service Co., vice chairman; Ross Blawd, former Norm Marquam, housing; Max Marquam, attendance; Jack Carter, conference coordinator; Bill Wallace, schoolcraft, and Louis Avery, Wintec. San Souci commented that of 391 seats available on two chartered jets, as of Sept. 1, 360 distributors, manufacturers, and representatives have confirmed reservations. After the conference, many participants will join a four-day tour to the outer islands.

Markman Electronics, Inc., recently relocated to larger facilities at 11646 Victory Blvd., North Hollywood, Calif. 91605 (213) 985-1900. New salesman Ralph Davy now covers Orange and San Diego Counties, represents the Spanish and Mexican-speaking grilles, home, capacitors, and electronic parts.

New office larger offices at 4601 Park Rd., Chatsworth, Calif. 91311 (704) 527-2570. Corey Sales, Inc., has added a new territory of entertainment equipment and appliances handling the North and South Carolina territory. Principal salesmen are: C. C. Corley, added that he has joined the firm. U.S. imports of studio-grade recorded tapes are selling "extremely well."

Carey, Inc., New York, makers of electronic components, announced a completely new sales organization for its new Consumer Products Div. S. Ozaki, division vice president, announced two regional managers: John Hartman, 1202 E. Firestone Blvd., Downey, Calif. 90241 and John Hartman, 1209 Remington Rd., Schenectady, NY. 12301. New salesmen are: J. & J. Marketing & Distributing Co. Inc., 125 Second Ave., Waltham, Mass. 02254 (617) 890-3630.

EVR TV Contender

Continued from page 43

To demonstrate the capabilities of the system, EVR is showing a number of programs already in use by established international networks. Among them are videotapes from an information program for expectant mothers now in use in 117 French hospitals.

Also shown were some of the first EVR color film cassettes produced at Nippon EVR's pressing plant at Mihara, Japan which began operations in July this year.

The rest of the programming on display featured classic U.S. movies, original feature films, cartoons and some programs being offered in the Middle East by Arab Audio-Visual which is developing EVR networks in that area.

EVR Systems, Inc., with its headquarters in Paramus, N.J., is concentrating on the marketing of the EVR system in this country.

According to L.R. Jesseele, vice president, EVR Systems, Inc., the company is developing packages of programs and players in cooperation with EVR telephone manufacturers and major program owners.

(Vt., Mass., R.I., Conn.); N.R.G. Sales Corp., 71 W. 35th St., New York City 10001 (212) 563-0096 (N.Y., N.J., Pa., N. Conn.); Elsper Sales, 1876 Franklin Rd., Gaithersburg, Md. 20801 (301) 458-1700; and P.O. Box 10600, Knoxville, Tenn. 37919 (911) N.C., Ga., Ala. Terri: E.K.P. Assoc., 900 Miller St., Easton, Pa. 18042 (215) 394-6649; and Schenectady, N.Y. 12303 (518) 356-8744; Ardmore, Pa. (215) 649-3322 (both firms for Md., Va., Del., and Washington D.C.); and Grueter Assoc. Inc., 1125 1st St., Miami 33141 (305) 861-3661 (Fla.).

Ellis-Vickers & Anne, rep for Clarion, Sharp, and Norelco, moved to larger quarters at 3 Dunwoody terrace, Suite 113, Atlanta 30338 (404) 951-0100 this summer. Partners Bill Ellis and Ray Vickery travel throughout Ala., Ga., and E. Texas.

E.W. Wirtz, Speeder, rep based at 2925 Cypress Creek Rd., Dallas, Texas 75214 (214) 932-1965, added a new territory, to be officially announced as full partner in January. Wirtz' territory now includes Ohio, W. Pa., and W. Va., while his partner covers Ind. and Ky.

Car Stereo

SANYO APAA
PLAYER PUSH

CAR radio which is built to look like a tachometer at \$119.95 (also available with two speakers at \$139.95); and two weathermatic radios, the F8572 at \$89.95 and the F8574 at \$129.95.

New pushbutton car radios to be shown include the F8270 AM set at \$44.95, the F8571 AM-FM unit at \$79.95 and the F8573 AM-FM stereo model at \$119.95.

Incorporated in the Sanyo booths and available to all Sanyo dealers is a new car stereo display that can feature up to 12 units. The unit has built-in wiring, AC power converter, built-in speakers and lighted sign panel.

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And we'd like you to know our name as well as the product we make.

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Gambles: 40

Continued from page 43

us, in that the dealer will buy early. Factories are asking for bigger and earlier commitments and we can finalize our orders sooner and gain better distribution by offering this liberal credit plan to dealers."

The liberal credit plan goes down the line to consumers and credit is emphasized in all merchandising programs. "We are not a Purchasing Dept.," Gambles said. "Credit is called to customers' attention by special mailers, point-of-sale placards and in media advertising."

Included in a typical credit plan promotion would be: (1) an attractive price on, for example, a stereo console, (2) a cash bonus certificate to the customer who makes a purchase on credit, and (3) a small premium (this may be to induce a customer to open a time-payment account).

Dreblow estimates that between 65 and 70 per cent of those persons buying electronics use a credit plan. Electronics, with all its promise and potential, is still a "tough sell," he says, and is particularly so vulnerable to the hazards of change. The recorder you buy today may be become quickly obsolete. Features, color, and price enter into the customer's decision. Mark-downs, the high cost of money today, the cost of warehousing a product too long—these factors can prevent a profit."

Fewer Suppliers

How do you protect yourself against these profit drains? "We keep in close touch with suppliers," Dreblow said. "We are doing more and

New Stores

more business with fewer suppliers and keeping the lines of communication open."

"We attend all trade shows. We read the industry literature and magazines. We shop our competitors—but, better still, we get to know them. At the trade shows, we invite executives from seven or eight companies in the field to sit down with our management and talk frankly about what's new, what's hot, what's not, what developments we're all in this business together and, perhaps, we can make recommendations that will be helpful to manufacturers or can solve problems that have been affecting all of us."

Electronics is such a rapidly changing field that it requires continuous attention. "Quadrasonic sound is here," says Dreblow, "but the things that are new are still待解." To familiarize dealers with quadrasonic, Gambles allocated one room at his Las Vegas show to display the various 4-channel units.

Software is an alternative for 4-channel sound, Gambles has a "Quasi-Quadrasonic" 4-channel system with four speakers.

One of the limitations to selling quadrasonic is the lack of software. The situation is being corrected, but a great deal more software is needed to merchandise 4-channel correctly, Dreblow said.

Discrete or matrix? Dreblow, along with other Gambles people, is using a high way to determine what's best for 4-channel generally as well as other entertainment electronics—the direction is up.

TAPE CARTRIDGE WINDER



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Tape Duplicator

Audimation, Inc., 2831 N. Clark St., Chicago, is looking for distributor to sell its new Model 734 tape duplicator which president Norman Dealete claims has so many technical improvements over conventional duplicators he hasn't figured out how to advertise it.

Some important innovations include air cylinder operation of punch rotors; interlocking disc and drum; straight tape threading; instant off-on tape hub system; instant tape size and track change without realignment; industrial strength fabrication and overhauled motors. The completely automated master handling allows continuous, unattended operation. The unit is controlled entirely from the operator. The machine is air operated and meets OSHA safety requirements, he said.

Stator's hand motions are in an 8-inch diameter area.
Duplicators have available soon a labeling machine that die cuts labels for cassette directly from the paper, creating a 90 percent savings over other methods, and allowing same-day turn around. The machine is air operated and meets OSHA safety requirements, he said.

AES SESSION

• *Continued from page 43*

A lot of very mild confrontation was when David Sarser, Sound Recording Services, Northport, N.Y., took exception to what he considered to be a recommendation that voice cassettes lend themselves to relatively low quality. He pointed out, "Michael Martin, Mariner, Sarser said she believed that voice tapes do not require as high a quality as a full tape."

"Many narrators are not good speakers. Many studios are not good and many mixes have peaks and troughs. I think that's what's pointing to the thinking that low-end cassettes are suitable for voice recordings. Martin noted that he did not mean to play down the need for quality. Martin's theme covered the conflicts between strong pressures to

reduce prices and to achieve superior quality.

After a review of the intensive quality program tape manufacturers follow by John Jackson, BASF, touched on the need to test the solvents, resins, binders and conductive materials. Jackson described the current scarcity of chemicals as a "major bottleneck." Many tape duplicators do not have testing equipment capable of performing most of the (several tests he recommended). Jackson noted that he did not even get the vital area of interplay between the duplicator's buyers and sellers. "I think that's the point," he said. "Where in some instances price may in varying degrees relate or not relate with tape quality in a sales transaction."

One breakthrough in tape has been the excellence of leaderless C-68 cassettes, according to Rex Ison, RCA. He pointed out that these were related to leaderless tape interface, whereas a task force evaluating consumer returns of defective leaderless cassettes found a rate for the first 10,000,000, to be less than one-half of one percent.

On the question of home recordings Richter said that these were not possible with the videodisk. Videos correspond to conventional gramophone records in this respect and could only offer pre-recorded repertoires. For home recordings the public had access to the more expensive videotape. The videotape, on the other hand, could be produced cheaply and rapidly.

Software available from November will include pop music performances, classical music, educational tapes, sports and hobby programs. The disks will be sold in record shops (pop and classical material), bookshops (educational material) and photographic shops (several films etc.).

The Tel-D video player, which Richter said was planned to be compatible with the PAL, SECAM and NTSC systems, will be launched in Scandinavia in the spring of 1974 and later in the U.K.

The manager of the Videodisk division of Decca Ltd. of London, Keith Thompson, said that the manufacturing plant for Tel-D videodisks was ready to go into operation. It would be used only for the production of masters and the duplication would be carried out by another plant now nearing completion. According to Thompson, it will take from three to four months for a film program to be converted into a video disk master ready for pressing. At present programs can only be taken from 35mm film.

Philips
Also on display at the Berlin show was a Philips 1000-unit (long play) system which offers up to 45 minutes of playing time and is expected to go on the market in 1975.

Retail price of the Philips disk would be in the region of \$10.40 and upward and the player would cost about the same. The Philips unit is also adaptable to the PAL, SECAM and NTSC TV systems and Philips estimates that by 1980 there will be one million hardware units in operation.

Mr. L. Veder, president of the West German record industry association, told a press conference that the big breakthrough for videodisks could not be expected before 1975 or 1976. The major problems to be overcome as far as this medium was concerned were those of a juridical nature. He thought the question of royalty payments and licensing of material would produce many headaches.

Consumer TV Tape Unit Market

• *Continued from page 43*

to the retailer so he can create his own in-store broadcasting. The model involved is the NV5125, which is a $\frac{1}{2}$ -inch recorder that can drive all the TV sets in a store. That way a dealer can show whatever he wants on the screen and get the best response for his product.

Marianin feels there is a certain emergence of the cassette format in video, just as there was in audio. And as there is now a generation that has grown up with audio tape, Marianin believes there is a generation that will come of age in the near future that will have grown up with video.

Video No Stranger

"Video tape may be a stranger to Mom and Pop," Marianin said, "but the kid in school today knows what it is. He's at least 10 and if not operated a video unit at home, he's seen it. I'm sure that these kids will be the consumers of tomorrow. You also have to realize that the median family income is growing and the amount of wealth controlled by the younger people is bigger. So I would have to say that the marketplace in education and education is a good way to introduce the average consumer to the market, but it would be face-to-face for me to say this is the best way. The best way is obviously to get a product into the marketplace the average consumer can afford, but that may be a little way off for all manufacturers."

"At the moment," Marianin continued, "the manufacturers are realizing that there is a need for sim-unit and lower prices. Units are becoming less complex, but the technology is also getting better. I also think the television manufacturers are starting to realize that they will eventually need a second product."

Where does Marianin think video will take off at the consumer level and where does he think this will happen? "As for the mass market, it depends on several things," Marianin said. "There are price, price to other factors to consider. At this point it's really impossible to predict, but the way things are moving, with the movement toward standardization and the manufacturers appearing to understand the whole concept, I would say in the next three years ago, I would guess well see an emergence into the mass market within the next few years. Just compare the development of video with the growth of color TV, and you'll see why things look optimistic."

"There are lots of things to do at retail level," Marianin added. "I don't think there will be anything exotic about the products. I think they'll be sold by mass merchants."

Video should not become a highly selective market. The highly sophisticated products are not likely to be sold to industry and education, but the simpler record/playback units will go to the consumer. Marianin also offered a bit of background information on New-

cast. Panasonic is the U.S. brand name for Matsushita Electrical Co. of Japan. Television is the leading product, followed by VCRs, and Newcast has other business other than the sale of Panasonic product in the 11 western states. Newcast has warehousing facilities in Los Angeles, Anchorage, Seattle, San Francisco and Denver. There are sales offices in those cities as well as in Salt Lake City, Las Vegas, Salt Lake City and San Diego. The entire organization is computerized, and video is used for in-house training. "We can hold a sales meeting here and everyone in our organization can attend it via video within 12 hours," Marianin said. "Video is a very good way to communicate."

Marianin's division has 14 people in the field and the tape for the recordings comes from a variety of manufacturers. Newcast also distributes all Panasonic product with the exception of the auto sound line and several items in the stationary line.

Player Imports Up

• *Continued from page 43*

A breakdown of the overall tape player/recorder imports by type showed cassette (AC or AC/DC) in the lead, with 1,864,000 units valued at \$10,000,000. Next came turntables. Next highest were radio/tape recorder combinations with 723,000 units valued at \$34,405,000. Play-back-only automobile tape player imports totaled 2,192,000 units valued at \$47,629,000. Grand total of tape recorders/players in first-half 1973 was 10,204,000 units, valued at \$29,789,000.

Imports of phonographs, record players and turntables numbered 4.1 million, valued at \$49,158,000. Of the total, 3.9 million units were record players and turntables, utilizing the same mechanism. The remainder of phonographs and combinations, or parts of consumer audio systems. United Kingdom continued to dominate, supplying 88 percent of the number of units imported. Complete package phonographs, record players and turntables and speakers were imported largely by Japan and Britain. The two countries supplied 61 percent of the 178,800 units imported in first-half 1973. Imports from Korea and Taiwan, negligible back in the first half of 1971, totaled about 26,000 and 10,000 units respectively in first-half 1973.

Imports of radio/phonograph combinations increased to 914,000 units in first-half 1973, up 7.8 percent from the same period in 1972. Value was up 23.2 percent, to \$40,549,000. Imports of radio/phonograph combinations increased, but their percentage of the total declined from 9.6 percent in January-June 1971 to 7.24 in first-half 1973. In Japan, share decreased from 92.7 percent to 84.8 percent of the total. Taiwan, the second largest source, saw its imported shipments from 5,000 units in first-half 1971 to over 155,000 units, or 17 percent of U.S. radio/phonograph combinations imported in first-half 1973.

Auto radios had the largest percent gain of the audio and video products imported in first-half 1973, up 55 percent in quantity, 73 percent in value compared with first-half 1972, when imports of auto radios had declined in quantity and value. Japan and Canada remained the two largest importers, with 45.8 percent and 42.3 percent of the total 2.1 million units imported at total value of \$43,096,000.

TV LP System for Ger. in Jan.

• *Continued from page 43*

Said Richter: "The Tel-D videodisk has an easy handling factor which is essential for a mass consumption sound-and-video carrier. The player automatically removes the videodisk from the sleeve and then replaces it after play."

On the question of home recordings Richter said that these were not possible with the videodisk. Videos correspond to conventional gramophone records in this respect and could only offer pre-recorded repertoires. For home recordings the public had access to the more expensive

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Ampex Promo

REDWOOD CITY, Calif.—Ampex Corp. is now offering a fall promotion on its 370 series of blank tape cartridges for the "Cleanest Sound Around" theme.

The promotion makes available to retailers four 60-minute cassettes for the price of three, as well as an Ampex "stackette" cassette storage case at no extra cost. Each case holds six cassettes and also interlocking plastic sleeves that index a retailer's display that holds 12 units. Retailers can request the Ampex Stackette promotion 370-C60-4AA.

SEPTEMBER 29, 1973, BILLBOARD

Canadian News

CRIA Vote Due on Key Trade Project

• Continued from page 1

"We have made no specific recommendations for the continuing efforts of Maple Music Inc. But several of our objectives have been met in the same area. The premise on which Maple Music Inc. was formed is what we've tried to continue with."

Billboard SPECIAL SURVEY
For Week Ending 9/29/73
COURTESY OF MAPLE LEAF STUDIOS

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST Label & Number Distributing Label
1	1	4	MAKE MY LIFE A LITTLE, BIT BRIGHTER Dennis (Celebration Quality)
2	3	2	COULD YOU EVER LOVE GARY & THE SINGERS
3	5	4	SIMPLE LIFE HARRY JAH
4	6	4	TRYING TO HAVE ANY DIFFERENCE Tom McFadden Columbia
5	10	3	WEST COAST WOMAN The Band Columbia
6	2	4	BONGO ROCK Incredible Bongo Band, (Pride)
7	9	4	WALKING ON BACK Edward Bear Capitol
8	4	4	GOOD BYE, MAMA John Holt Columbia
9	3	4	SPREADING MY TIME John Gary Columbia
10	1	1	SEND A LITTLE LOVE MY WAY Ami Murray Capitol
11	11	2	MINISTER OF LOVE John Holt Columbia
12	7	4	SITTING ON A POOR MAN'S THRONE Daryl Hall & John Oates, Hall & Oates
13	3	3	ISN'T THAT SO Eric Whitacre Broadcast
14	8	4	CRY YOUR EYES OUT The Band Columbia
15	12	4	THE SINGER The Band, (Pride)

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WEST COAST
VAN-LOS MUSIC
records & tapes
173 PEMBERTON
NORTH VANCOUVER, CANADA

September 29, 1973, BILLBOARD

Canada Executive Turntable

This time they will be merchandised from a Canadian point of view rather than the Maple Music Inc. But several of our objectives have been met in the same area. The premise on which Maple Music Inc. was formed is what we've tried to continue with.

Robertson said that Carlton Cowan had been involved in two key areas since teaming up with the CRIA last April. "Firstly, there has been day-to-day operation. The number one threat here is tape piracy. We've had to have the diversification of membership, too. Now we have a clause under which independents can join, and we've also come up with another clause for services to the industry.

"The second area is communication, under which the Core Project has been instituted." Robertson revealed that a group of broadcasters have been invited to attend a special CRIA dinner at Mont Gabriel. The CRIA dinner will be the first time much of the bitterness which has divided the radio and record camps in recent months.

Robertson, who is an account executive of Carlton Cowan in addition to his CRIA post, has had extensive music industry experience. Before emigrating to Canada, he was with the London office of Capitol Records in London and head of promotion and PR for the largest classical music booking agency in Britain.

Carlton Cowan, which is owned by McLaren Advertising, was closely involved in last year's Mosson Breweries national song contest "Hear Canada Singing."

CKVL-FM Rise Cited

MONTREAL—Latest audience ratings from the Bureau of Broadcast Measurement for the July period contain only one surprise—the rapid ascent of CKVL-FM which recently adopted a solid gold format.

According to the latest Montreal figures, CKVL-FM has a cumulative audience of 268,300, up some 60,000 points from the March BBM figures. CKVL, Montreal's progressive music station, took a tumble from 275,600 in March to 235,700 in July, putting it behind CKV1-FM. English language leaders in AM, CKGM, lost some 11,000 listeners (now 488,100) but continued to hold its lead over MOR giant, CJAD.

CKFX, the country station, fell back to 16 in the market with a loss of more than 16,000 listeners for a total of 100,200.

Easing of Rule

• Continued from page 3

Association (CRIA) and Maple Music Inc.

Goswick, a long-time supporter of the Canadian regulations, has apparently been won over to the broadcasters' cause, which is an alleged move toward making the 30 percent Canadian quota.

Although the regulations are not particularly tight (records by artists like Neil Young, Andy Kim, Leonard Cohen, Chairmen of the Board and the Band can qualify) some major stations have resorted to programming as much as 50 percent of their music to "oldies." The claim there is a lack of good quality new product.

Introduced in Jan. '71, the Canadian regulations were widely hailed as being responsible for the birth of a music industry in this country.

From the Music Capitals of the World

TORONTO

Montreal—Andre Perry, head of Good Noise Records, has announced the appointment of John Lissauer to the position of music director. A native of New York, Lissauer has taught music as well as composing, arranging and performing on numerous records and commercials.

Lissauer will work directly with Perry on new and current musical projects. This includes the first album by Lou Macrae to be followed by LPs by Jackson and Hawke, and Brian Blain.

Bob Rose, national sales manager and Alan Aptis, director of operations, Capitol Records (Canada) Ltd., has announced the appointment of Harry Cunningham as western regional manager.

Cunningham has several years of sales and distribution management experience with Canadian Pittburgh Ltd.

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TORONTO—Capitol Records has announced the rush-release of a new Waldo de los Rios classical pop album "Operas."

It is 18 months since the last Rios classical LP "Mozart Mania" was released at Daffodil. It like it is in the same mold as the solid gold album in Canada "Operas" which was produced at Hispanov Studios by Rafael Traubachelli; features excerpts from "Aida," "La Traviata," "The Barber of Seville," "Madame Butterfly," "Rigoletto," "Tannhäuser," "L'Elisir d'Amore" and "Nabucco."

Capitol is mounting a heavy consumer-oriented campaign to promote the release.

Breneman To CHUM

TORONTO—CHUM Ltd. has hired U.S. programming consultant Tom Breneman of Los Angeles to consult all of the network's stations with the exception of CHUM-AM.

Along with Canada's George Davies, CHUM now has the services of both a local and imported program consultants.

David L. Goss, who runs such stations as CFPL London and CKBB Barrie

CHUM's previous American consultant, Ted Randal, has received increasing interest from Canadian stations and is reported to be considering relocating his head office in Toronto. Randall consults CKSL London on their new contemporary music format.

RCA Acts Get Canadian Gold

TORONTO—A number of RCA artists received Canadian gold awards during recent appearances here.

The largest number of awards went to Charley Pride, who was presented with a total of eight. Three Dog Night picked up five awards and the Guess Who received another two gold disks. All three artists played successful concerts here this month.

TORONTO

Amplex Music of Canada has its biggest ever Cancon single with Wednesday's revival of the J. Frank Wilson hit "Last Kiss" which has been a wide radio hit in Toronto and Hamilton. . . . U.S. distribution is now being negotiated by national promotion chief John Driscoll and Amplex national sales manager Joe Parisselli.

Toronto drummer Whitey Glanc has joined Lou Reed's new band and is now on a European tour. Glanc has been a member of the band since the Mandala, Bow and the "Cantata Canada" concept album. . . . Reed's new album "Berlin" was produced by another Torontonian, Bob Ezrin of Nimbus 9 Productions.

The Ontario Library Review has announced the institution of a section, Canada Music, beginning with December issue. . . . Terns McDevitt formerly of the R&B group the Rascals, has joined Columbia as an Ontario promotion representative, working with Michael Watson and reporting to Eddie Colero. . . . RCA has signed Nova Scotia country singer Doug Lewis who has a fast-rising country hit here with "Hand of Don Messer."

Quale hosted a reception at Sam the Clean Food Man after recent SRO gig at Masey Hall by the Polter Sisters.

MCA in conjunction with the Target Tape retail stores undertook a week-long annual promotion campaign for special deal on the "Jesus Christ Superstar" soundtrack set. . . . Tammy Wynette appear without George Jones in Winnipeg (20). Jones was injured in an auto accident. . . . Marvin Onions has signed Kanna Records' Ray Materick to a

management contract. . . . Forthcoming Encore Productions' concerts include Joe Walsh, Dr. John and Bruce Cockburn. . . . Reports of a growing number of bootleg Beatles albums turning up in Canadian retail outlets. . . . Bob Morton is now director of a/c for Quality, with Joe Owen becoming national promo-

(Continued on page 48)

'Operas' Out On Capitol

TORONTO—MCA has announced that the original soundtrack album of "Jesus Christ Superstar" has achieved Canadian gold status after only six weeks.

More than 50,000 LPs have so far been moved in Canada. The original two-record set on MCA's Decca label surpassed the 300,000 sets mark in Canada.

The entire MCA organization is enjoying the success of "Superstar" with the movie being handled by Universal Films and music publishing by Mels Music, both part of MCA Inc.

Epic, Axe in License Pact

TORONTO—Epic Records in the U.S. and Axe Records of Canada have entered a three-year licensing agreement for the London, Ont. four-man rock act Thundermug.

Epic will release an album "Thundermug Strikes," which will include selections from the band Axe Canadian LPs. The band will be the band's singles "Africa" and "You Really Got Me" and "Orbit."

Thundermug consists of lead guitarist Bill Hursl, bass player Jim Corbett, drummer Ed Pranskus and vocalist Joe DeAngelis. Thundermug will be issued in Canada on Axe.

Mattawa Inks Pub Contract

TORONTO—Dennis Murphy of Mattawa Music has signed a sub-publishing agreement for France and the Benelux countries with Claude Pascal of Editions Musicales in Paris.

The deal centers on material written by Christopher Kearney, Capitol recording artist who drew international acclaim in his appearance at the Maple Music Junctie in Toronto June '72. Kearney will be embarking on the U.S. concert tour in October and a European visit is planned for early 1974.

"Sarah's Stew," a re-mixed version of the cut from his current "Penniman Stash" album, is being released as a single. Kearney is also working on a third LP for the fall. Mattawa Music is already represented in the U.S. by Chrysalis Music and negotiations are continuing for other territories.

EXCELLENT OPPORTUNITY

Own Your Own Business. Sales up \$30,000.00 per month. \$300,000.00 for the year of 1972. Sales doubling every year. Firm engaged in Promotions, Distributions, Publishing, Printing and Manufacturing of Gospel Music. Must Sell Due to Other Interests.

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French Chain Plans to Launch Huge Store Expansion Program

PARIS—The Federation National d'Acchats des Cadres, which at the moment has three large record and audio visual stores in Paris and two in the provinces, is planning to launch a program which will increase its activity by 125 shops over the next four years. This will include a third shop in Paris in the Rue de Rennes, and a new store in Paris and another 20 stores throughout the country being opened in October.

Talks are also going ahead with two camera chains, Photo-Plati and Camera with the aim of opening record departments in all their stores which will add another 125 points of sale—provided the stores have a minimum area of 400 square yards.

Ahead Europe's first record sales

group (317,400 disks and cassettes sold in 1972) FNAC works on a 15 percent profit margin which gives it a valuable price edge over its competitors. Records were responsible for 13 percent of its turnover last year.

The record companies are aware of the intended development. They realize that if it succeeds they will face a monopolistic buying block able to dictate terms to the record companies. Whether the increase in sales should be more than enough to offset any price differences which FNAC may demand.

The record companies have already crossed swords with the organization which, in its monthly bulletin sold to the public, openly criticized certain records and the wording on some sleeves. Most firms thought FNAC would have made its move to expand in a more realistic, and some decided to refuse to sell to the group. However, this move was defeated in the courts under a law which forbids refusal to sell if the price is acceptable to both sides.

The development, which is expected to cut prices even further, is, however not expected to lead to friction. But building the big chain will not be easy. The 20 stores to be opened in October will be called Relais-FNAC and will be owned entirely by the group. The wider group

will rest on agreements reached not only with Photo-Plati and Camera but also with independents wishing to join the scheme. Both chains work on two systems. Some of their shops are integrated while others are associated. FNAC will have to take this into account and in all probability the new Relais-FNAC group will include integrated and associated stores. The details have yet to be worked out.

Criticism is expected from small independents but the door will be left open to them. This should prevent any official interference, for at the moment the Government is preparing a project to protect independents against the development of hypermarkets. FNAC however does not come within the meaning of the proposed law regarding this.

'Irked' BPI to Bow Own Report

Continued from page 1

companies, pressing plants and distributors, which the BPI is hoping will supply the necessary sales information for the new figures, the association's director, Geoffrey Bridge, notes that there have been no meaningful DTI statistics since June last year and that the BPI's representation of the figures will not be available until the new figures will take time to become effective.

"Consequently, as accurate up-to-date statistics are vital to the industry for a variety of reasons, the BPI Council has decided that we should endeavor to prepare and produce as accurate statistics as possible on an industry basis and these will be freely available to all who are involved in the record business," said Bridge.

Sent Letters

Being sent with the letters are two forms, one covering sales for the whole of 1972 and the other covering sales for the first six months of this year, which the 34 companies are being asked to fill in and return to Henry Miller & Co., a firm of chartered accountants, who will collate the information on a confidential basis.

Later, the BPI is planning to start producing a regular series of monthly and quarterly statistics, which it is hoped, will also break down monthly sales of LPs by price category, and on a quarterly basis, still further into a classical and non-classical basis.

The figures will cover only records as the British Trade Industry Association is already compiling similar figures relating to the cassette and cartridge market.

Meanwhile, the British Phonographic Industry was incorporated yesterday, which is based in Thurloe Place, London SW7, are Len Wood, Geoffrey Bridge and Clive Kelly.

Subscribers are Deca, Polydor, Phonogram, DJM, A&M, RCA, WEA, EMI, Pye, Island and United Artists.

Other recently-formed companies include Fair Deal Records, Oxford Street; Sweet Fols All (recordings), Burton Road, East; Kent, Lasso Music Publishers, Clarence Gate Gardens, Baker Street; Duvette Music Publishers; Bolero Music Publishers, Clarence Gate Gardens, Baker Street; Virtual Earth, Windsor House, London NW3; World Film Music.

First product for Jane will be two singles written, performed and produced by the British "Barbie" "Rag Doll" and "Bonnie." Both records qualify as Canadian content.

From the Music Capitals of the World

Continued from page 47

manager ... Forrester WEA national promotion manager Tom Williams reported to him starting his own independent label.

Maple Leaf Gardens has formed Concert Productions International (CPI) with individuals from Cyma Productions ... WEA out with Michael Tarr's first album featuring the New Single "Reindeer."

Tantric Sound studios is to build a multi-media recording complex on a 110 acre resort known as Yellow Point Lodge, eight miles south of Nanaimo on Vancouver Island ... New studio in Dartmouth, N.S. is Strident Records, 8-track and Dolby ... Polydor hosted a Toronto press party for Tobias and his new album "The Magics in the Music" ... Dale Ellington, Montreal (15) for Multi Media.

RITCHIE YORKE

DUBLIN

Polydor are promoting James Last product with the help of Jimi Hendrix, the Dubliners, Telefusion, Henry Street, McCullagh Pigott, Suffolk Street, LTV Rentals, Grafton Street, and The Sound of Music. Dundrum ... There was also a James Last display in association with a Mary Quant promotion at Arnotts in Grafton Street, during which "Happy Music," the current James Last single, was played at the thermal bath. The single will be the latest LP by Dublin group, The Lizzys, "Vagabonds of the Western World" (Decca) was issued on Sept. 21. A promotional film the group have made will be screened by RTE Television in the "Talk About Pop" series. A maxi single will be given to press and disk jockeys, but will not be available to the public. Thin Lizzy are likely to do a Christmas tour at Christmas ... EMI (Ireland) issued albums covering three decades of country music. They are County Hits of the 40's, Country Hits of the 50's and Country Hits of the 60's, on the One-Up label. The artists include Tennessee Ernie Ford, Jean Henry, Tex Ritter, Mervin Travis, Al D'Amato, Eddie Waring, Marion Whiting, Jimmie Wakely, Gene Campbell, Wanda Jackson, Buck Owens, Merle Haggard, Roy Clark and Sonny James. ... Following the fifth Letterkenny International Folk Festival, John Woods, general manager of Polydor, signed several acts to record albums.

The includes Pumpkin Head, an American group of two married couples who live in Sligo and won the festival's folk singing group competition; the Somersets from Dublin who were second; lead singer Paul Ward also won the special trophy for best vocalist of the contest, Kathleen Fitzgerald of the well-known folk group from Dublin, and Dickier Fatz, an all-male trio from Galway. While in Letterkenny, Woods also arranged for the Pattersons to make their debut album for Polydor. Previously, this family group recorded for MAM and CBS. The new album is their first in about 18 months. It will be of Irish origin and will be produced by Jimi Hughes ... Shafer of MacMurrough will in future be known simply as MacMurrough outside Ireland. Their follow-up from "Carling River" is "Only Her Rivers." The song, which was written by Michael MacConnell of Enniskillen in 1964, was recorded by Planxty as "Only Our Roots." The single will appear at the Albert Hall, London, on Oct. 8, in support to Steeleye Span.

The group's second LP, "The Tain," is due to be released at Escape studios in Kent and Manor studios in Oxford. Horlips will go to Holland and Italy, after which they will return to Ireland, probably in October.

KEN STEWART

New Enmet Speicield is on the road, led by the only original member of the group, Brian Byrne. Others now in the group are Honor Heffernan, Paul Ashford and Mick Caruso. The group's manager Dave Pennefather used to be with Real McCoy. Enmet's first solo album is due in November. The Ventures, whose new reshuffled program includes pop, rock, country and traditional Irish material are in the U.S. on a six-week tour covering Boston, New York, Chicago, Philadelphia and later the West Coast ... Teddy Palmer and the Rumble Band, in Canada this year, plan to return for their first tour of the U.S. in October ... Colm Wilkinson, who was cast as Judas in the Irish production of "Jesus Christ Superstar," is now playing the same part in the London version of the musical. Release Records have followed the lead of K-Tel, Ronco and other companies by launching 20 stars of Ireland. Among them are the likes of Brian O'Brien's "Old Claddagh Ring," Brian Cull's "These Are My Mountains," Dermot Hegarty's "Love Is Teasing," Hugo Dunear's "Dear God and Mattie Fox's "Dose My Ring Hurt Your Finger?" ... Danny Doyle's follow-up to his local No. 1 with "A Daisy a Day" is "Cinderella" ... Peter and the Wolf, a CD disk with "Peter and the Wolf" as the title, is the latest on the Solo label. The same label is currently featuring Hugh Corr's first disk, called "Since You Walked Out On Me." This was written by Roland Soper, whose "Come Back To Stay" represented Ireland in the Eurovision Song Contest. Soper, who was born in Sean O'Sullivan, who appeared recently at the Embankment, Tallaght for a week has an LP being released soon by Release ... Gryphon, who specialize in early English music were recently in to record their own show for the Music Makers series for RTE Television ... Three new albums are due from Gryphon during October, a feature artist from Caoimhín Ó Catháin. They are John Kerr, Danny O'Donnell and Clannad ... Irish Record factors issued "Our Kind Of Country" by the Johnny McCauley Trio recently ... Precol Hall will

Continued on page 100

Rokkanen Dies; Finnish Exec

HELSINKI—Oskar Rokkanen, a leading figure in the Finnish record industry for the past 50 years, has died at the age of 91. Born in Viborg, the city that Finland lost to Soviet Russia in the Second World War, Rokkanen was born Pohjolaismiehi Sohka Osakeyhtiö (PSO) in 1918, and became the company's managing director in the same year. He held that post until 1972, and was still chairman of the board at his death.

WEA, EMI in 2-Way Give & Take Deal

LONDON—In a surprise two-way deal, WEA has relinquished U.K. rights to the Elektra label which is being transferred to EMI under a new licensing deal to take effect from Oct. 1, while EMI is handing back to WEA its rest-of-the-world contract on Asylum, which it will continue to handle in the U.K.

The move comes shortly after David Gaffin, who founded the Asylum label in 1971, was promoted to chairman of a new joint WEA company embracing both the Elektra and Asylum labels and about three years after he had taken an unexpected decision to divide its U.K. operation into three autonomous and competitive labels backed a services-distribution company with the aim of securing greater penetration of the market.

The move, for the WEA-Asylum deal, according to Neshui Ertegun, president of WEA International, is

to avoid a conflict of interest which could have occurred in the future over talent assignments made by Geffen, but Asylum and Asylum were distributed separately in the U.K. However, he stressed that although Elektra will be handled through EMI, a marketing unit will be set up in London to help and continue unified promotion campaigns with WEA's companies and affiliates in Europe. Ertegun also explained that the Elektra contract was structured to expire simultaneously with Asylum, but this did not mean the two labels would automatically revert to WEA in due course. "Much depends on what happens to the monte in the U.K.," he said. "At all price we may possibly renegotiate."

First EMI release for Elektra albums will take place with October product by such artists as Ian Mathews, David Gates, Court Pickett, Dennis Coulson, Dennis Linda and Andrew Roberts. Johnathan Clyde, U.K. head of Elektra, will be meeting with label's EMI alter ego with his assistant, Jay Watson, promotion manager Peter Reichardt and press officer, Bill McAllister.

Canada GRT, Jane in Deal

TORONTO—GRT of Canada president Ron Reynolds has signed a distribution agreement with Jane Records, the new R. Dean Taylor label.

Taylor is a Matador who came to prominence in Motown in Detroit, co-writing the Supremes' "Love Child" and other big hits and recording "Indiana Wants Me" and "Gotta See Jane."

First product for Jane will be two singles written, performed and produced by the British "Barbie" "Rag Doll" and "Bonnie." Both records qualify as Canadian content.

The British Phonographic Industry was incorporated yesterday, which is based in Thurloe Place, London SW7, are Len Wood, Geoffrey Bridge and Clive Kelly. Subscribers are Deca, Polydor, Phonogram, DJM, A&M, RCA, WE, EMI, Pye, Island and United Artists.

Other recently-formed companies include Fair Deal Records, Oxford Street; Sweet Fols All (recordings), Burton Road, East; Kent, Lasso Music Publishers, Clarence Gate Gardens, Baker Street; Duvette Music Publishers; Bolero Music Publishers, Clarence Gate Gardens, Baker Street; Virtual Earth, Windsor House, London NW3; World Film Music.

First product for Jane will be two singles written, performed and produced by the British "Barbie" "Rag Doll" and "Bonnie." Both records qualify as Canadian content.

Pop Concerts For Benefits

HELSINKI—Oy Uleisradio Ab and the Finnish Red Cross are jointly staging three pop concerts, which proceeds will be given to Africans suffering from the southward spread of the Sahara Desert and the resulting famine.

Backing the project are several top Finnish pop artists, including Marion, Viktor Klemeno, Kini Flor, Danny, Kirka, Muska, Ami, and Markku. Record companies, especially from the U.S., are providing equipment for the stage, and the U.S. pop group Steeleye Span will perform for a small donation.

Billboard Hits of the World

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AUSTRALIA (Courtesy of Ge-Set)

- 1 HEART IS MY WOMAN'S LOVE—Coi Joye (ATL)
- 2 DADDY A DAY—Jud Strook (MGM)
- 3 TE A YELLOW RIBBON—Dawn (Bell)
- 4 MODERN LOVE—Dawn (Bell)
- 5 DADDY A DAY—Jud Strook (Bell)
- 6 MY LOVE—Paul Carrack (Apple)
- 7 AND I LOVE YOU SO—Parlo Comco (RCA)
- 8 VENUS—James Darren (Festival)
- 9 YOU ARE THE LOVE OF MY LIFE—Steve Wonder (Motown)
- 10 NEVER NEVER NEVER—Shirley Bassey (EMI)

This Week

- 1 RED ROSE SPEEDWAY—McCartney (Apple)
- 2 HOURS OF THE HOLY—Lez Zegel (EMI)
- 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
- 4 HUNDRED DOLLAR BABY—Nico (Apple)
- 5 DARK SIDE OF THE MOON—Pink Floyd
- 6 MADE IN JAPAN—Deep Purple (Purple)
- 7 DON'T SHOOT ME—Udo Jahn (OLM)
- 8 TESTAMENT—Kris Kristofferson (RCA)
- 9 ALADDIN SANE—David Bowie (RCA)
- 10 DIVINE MISS M—Bette Midler (Atlantic)

BELGIUM (Courtesy of Humu)

This Week

- 1 ROTTE ROOS—Freddy Bock (BASF)
- 2 HURT—Berlin Visions (CBS)
- 3 IS IT EN ANDER—John Ter (Birn)
- 4 ONE IS ONE—Peter Cetera (CBS)
- 5 PEPPERMINT—The Peppers (Sincere)
- 6 SCHAT WAT KOST EEN ZOEN VAN JOU—Peter Cetera (CBS)
- 7 ER IS EEN PLAATS IN HIN NAMEN—Willy Turs (Mk)
- 8 KISS ME IM AMORE—The Lovelights (CBS)
- 9 ANGELINE—Peter + Zirk Rockets (Philips)
- 10 DOOGEE MY LOVE—Dennis Roussin (Philips)

This Week

- 1 ROTTE ROOS—Freddy Bock (BASF)
- 2 FOREVER AND EVER—Dennis Roussin (Philips)
- 3 VENUS—POP FESTIVAL—Various (CBS)
- 4 HOW AND WHOM—Carvers (A&M)
- 5 HITZ BACK 73—Various (Polydor)

BRAZIL Sao Paulo (Courtesy of IBOPE)

This Week

- 1 MY LOVE—Paul McCartney (Decca)
- 2 DO YOU LOVE—Marti Sherrill (CBS)
- 3 HEART IS MY WOMAN'S LOVE—Michael Jackson (Tape) (Apple)
- 4 DO YOU LIKE SAMBA—Cyrus Adler (Philips)
- 5 CARTAS DE MESA—Moacyr Franco (Columbia)
- 6 BUZ BEM—Elaine Carosa (Columbia)
- 7 CADUCAM CANICA—Erasmo Carlos (Philips)
- 8 A LIGA DA MULHER—Fernanda Mendes (Decca)
- 9 AMOR... AMOR... AMOR—Nilton Cesar (RCA)
- 10 DRÔPO—Cynthia (Philips)

This Week

- 1 CAVALO DE AÇO—INTERACIONAL—Trilha Sonora (Sam Live)
- 2 PREMIER MUNDIAL 2003—Various (CDB)
- 3 SAMBA—Various (Fernanda Mendes)
- 4 INDIA—Cynthia (Philips)
- 5 CARINHOOS NACIONAL—Trilha Sonora (Sam Live)

This Week

- 1 WHEN IN NEW YORK—Elton John (Sam Live)
- 2 YOU CAN BUY BILLBOARD AT THE RAPPAPORT NEWSSTAND
- 3 AT THE RAPPAPORT NEWSSTAND

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Latin Music

Latin Scene

LOS ANGELES

The Million Dollar Theater opens full season here Saturday (29). The evening's fare includes *Sonic Lopez, Davy Renyos, Hermanos Hoerter, and Charra Riveter*. . . . *Mark Warner, Brox* is currently appearing at the Sun Francisco. While Col Tijeret has just finished playing the Pasta House here, the group *Anauquita* are now appearing Fridays and Saturdays. Upcoming acts at the club include *Mongo Santamaria*. Oct. 29 through Nov. 6 and *Willie Bobo* Dec. 1. Presently, Bobo is completing his part of the forthcoming film *Black and Blue*.

The *Latin sound* here is growing in popularity here, according to executives of *Zodi's* Hollywood record store here. They are handling a good deal of salsa product distributed locally by American-Mex. . . . *Atzea's* new album on Columbia Records will be entitled "Pyramide to the Moon" . . . *José Feliciano, El Chico* at Ascot Park in Gardena, California in celebration of Mexican Independence Day Sept. 16. . . . Product on the local market which has been reflecting sales potential include *Playboy* records latest single release by the group *Yagué*. 20th Century Records album release by *Tierra*. . . . *El Chico* and *El Chico* releases by *Mongo Santamaria*. MCA Records artists *El Chisano* recently returned here following a six-day engagement in Vancouver, B.C. and various West Coast states. Keep in touch! Send your West Coast Latin news and color to *Billboard*, 9000 Sunset Blvd., Los Angeles 90069.

RAY TERRACE

NEW YORK

Radio station *WBXN-AM* here has been airing the 90-minute "Our Latin Thing" show Monday through Friday from 7:30 p.m. to 9:00 p.m. time slot. Disk jockey *Polito Vega*, who helms the program, plays the top selections of salsa product on the market. . . . Reports have it that *Bonita Records* will be holding a label album concert for the *Roberto Clemente* Coliseum in San Juan for December. . . . Meanwhile, *Bonin* artist *La Selecta* have been signed for *Richard Nader's* Third Latin Festival in Madison Square Garden here Nov. 9. (See next week for more details on the festival.)

Fania Records has released *Los Angeles* salsa album on its international label. The group recently signed with *Fania* following their departure from *UA-Latino* Records. Also with *Fania*, promotion

man *Eliot Saehs* will next perform at the either the *Philharmonic* Hall here or at the *Roberto Clemente Coliseum* in San Juan. . . . *Cayetano Corp.* is in the midst of negotiations for distribution of its product in Japan, according to an informed source.

At *Mericana Records*, a&R director *Ralph Lew* reports that new LP releases from the label include product by *Roberto Torres* and *Orchestra Power*. *Lew* also said that a new LP by *Rey Rodriguez* is scheduled for release in November and that *Tato Vasquez' debut album* on the label is slated for a fall release. *John Cowan* will return to the studio shortly to begin work on a Christmas LP. . . . *The Latin Dimensions* have been receiving airplay on West Coast jazz radio stations, as a result of their latest release. . . . Strong vibrations have been coming from both the southbound *Tam-Mex* market and the East Coast, some indications point to a growing filtration of product from each market into the other. Examples of the market tendencies would be *Richard Nader's* plans to introduce the Tex-Mex market to his Latin festival concept and the increasing acceptance of Tex-Mex artist here.

Keep in touch! Send your Latin news to *Billboard*, 1515 Broadway, NY 10036 or contact the respective correspondent in your market.

JIM MELANSON

MIAMI

Kubaney Records has entered the quadruphonics record market with the release of LPs by *Johnny Ventura* and *Tonyo de San Julian*. *Ventura's* for *Latin America* subsidiary *Music Records* while *San Julian's* is on the *Kubaney* label. . . . *Fania Records* artist *Willie Colón* has just finished a second week of solo business at the *Centro Espanol* here. In town following the local action to his latest LP, *Colón* also played two dances and a Latin concert here. . . . *Alhambra Records* artist *Julio Iglesias* will play the *Club Montmartre* night club and *Channel 4*.

Tomás García Fuster, program director of radio station *WT-AB-AM*, has invited a number of local record distributors to a monthly "rap" session in the hope that some new ideas may appear which will improve the station's ratings. Present at the first meeting were representatives from *Velvet*, *M&M*, *Ultra*, *Miami*, *Ramy*, and *Promotion Sales*. The next session is slated for

Monday (1) and *Fuster* stated that he hopes more distributors will attend.

Report on this section, as well as in other publications, point up a growing number of bilingual radio stations—but Miami has only one station that is fully dedicated bilingual, there is no show filling the bill. . . . Local salsa group *Conjunto Universal* (*Velvet*) has been booked for a number of dance dates in New York for October. Their latest LP is being released this week. . . . Another *Velvet* records artist *Sophy* is currently working on her forthcoming LP. Sessions are being held in *Venezuela*. *Hector Acevedo*, president of *Mongo Records*, is in town, working on product promotion and booking dates for pianist *Edmundo Palimeri*. . . . *José Cain*, director of *Tico/Alegre* records, is here, working on promotion and scouting for talent. . . . *Cafe*, recently signed to *Fania Records*, are playing the *Key Biscayne's* *Santos* Beach Hotel. . . . *Latin America* has been expected shortly. . . . And, at *Sound Triangle Records*, *Sergio Fiallo's* single "Aqui No Que Va" has been released. *ART (ARTURO) KAPER*

SANTO DOMINGO

Gilberto Carías and his group have recorded the tune "Tirifico"—a combination of traditional Dominican merengue rhythms with electronic rock sounds and the "onda nueva" beat created by *Aldemaro Romero* of *Venezuela*. *Carías* is a well-known musical record on the *Faces* label held in *Puerto Rico*, where he is residing and is musical director of the *Sheraton Hotel*. . . . Puerto Rican artist *Yolanda Monge* (*Tico*) recently played the *Chantilly* night club here. Miss Monge also appeared in Mac *Cordero's* "Show Del Mar" on *RTV-D* television, Channel 4.

Elmer Martinez won first prize in the III Festival De La Voz at the *Bellas Artes* theater here. The winners of the first three prizes were awarded cash prizes and trophies, as well as contracts for television appearances and nightclub performances. . . . *Fausto Rey* (*Montilla*) recently gave a farewell concert at the *Jaragua Hotel* here before leaving for *Argentina*. . . . Cuban singer *Felix Boa* (*Fema*) played the *El Conquistador* here and appeared on the television show "Nosotros A Los Ocho" on *RTV-D*, Channel 4.

Musart Records has released songsstress *Rhina Iglesias'* first LP on the label. Miss *Ramirez* who is currently touring Spain, plans a second LP for *Musart*, featuring Dominican artists. . . . *Johnny Pachter* (*Kubaney*) and the *Miami Brass* group will be awarded gold records at the *Gusman* *Philharmonic* Hall in Miami Oct. 12. . . . The Puerto Rican Second Song Festival will be aired here by *Disifusa* *SA* *Radio Clarendon* and its network of stations. Puerto Rican singer *José Manuel* (*Marisol*) has been featured in the "Show Del Mediodia" and for a concert at the *Belles Artes* theater. . . . The National Symphony Orchestra recently played a concert here at the *National Theater*. Featured were violin soloist *Ruggiero Ricci* and the symphony's musical director and conductor *Carlos Paniagua*.

FRANJORGE

California Pirated Tape Mart Out of Hand: Cayre

NEW YORK—The bootlegged and pirated Latin tape market in California has "gotten completely out of hand," according to Joe Cayre, president of *Cayre Communications*.

While Cayre stated that the Los Angeles market is the worst offender, he said that 8-track tapes are now available throughout the West Coast for \$8.00 to \$9.00. The retail price on the producer is \$1.59 to \$1.99.

It is affecting every major Latin label, as well as Latin catalogues on *RCA*, *Records* and *Columbia Records*. Cayre continued: "My accounts on the West Coast recently notified me that they might be forced into the pirate market themselves unless something is done about the problem," he said. Cayre stated that the accounts talked in terms of "their economic survival."

Cayre said that while *Cayre* has been in touch with the FBI, local authorities and industry associations, including the *RIAA*, results have been minimal.

He called for increased activity against the offenders both by legal action and by cooperation among the major labels affected.

P.R. Fest Date Shift

SAN JUAN—The Puerto Rico Festival of Songs and *Arte* has been scheduled for a new date, according to its promoters. The festival, originally slated for Sept. 21-25, is now set for Nov. 2-5. The reason for the change was due to the non-availability of a *Telesat* satellite transmission during the original date.

Billboard SPECIAL SURVEY for Week Ending 9/25/73

Billboard Hot Latin LP's

IN CHICAGO

Rank	Title-Artist, Label & Number (Distributing Label)	This Week	Title-Artist, Label & Number (Distributing Label)
1	LUJICO IGLESIAS , "Tirifico," <i>Latin America</i> 10	6	VICENTE FERNANDEZ , "La Voz De La Muerte," <i>Tico</i> 1359
2	WILLIE COLON , "Lo Mio," <i>Fame</i> SLP0444	7	ISMAEL RIVERA , "Vengo Por La Muerte," <i>Tico</i> 1311
3	YOLANDA MONGE , "La Vida De Nada," <i>Arca</i> 3702	8	ORCH. LA SELECTA , "Adoro Soy," <i>Bonfire</i> 1245
4	VICTOR Y TURBE , "Veronica," <i>Miami 6943</i>	9	LOS GALOS , "Alas De Golos," <i>Forresto</i> 1110
5	LOS QUAJOS , "Que Vuela Conmigo," <i>Musmes</i> 5030	10	PELLIN RODRIGUEZ , "Mejor Que Yo," <i>Bonfire</i> 1244

IN NEW YORK

1	SOPHY , "Latino Tengo Por Ti," <i>Velvet</i> 1464	6	CAMILLO SESTO , "Amor, Amor," <i>Velvet</i> 1006
2	ORCH. LA SELECTA , "Mares," <i>Bonfire</i> 1245	7	CHARNY RIVERA , "Dandy Rivera," <i>Velvet</i> 1467
3	WILLIE COLON , "Lo Mio," <i>Fame</i> SLP0444	8	ISMAEL MIRANDA , "As Se Compone Un Sueno," <i>Fame</i> 00437
4	PELLIN RODRIGUEZ , "Tico," <i>Velvet</i> 1464	9	VICENTE FERNANDEZ , "Tico," <i>Cry</i> 1333
5	ISMAEL RIVERA , "Vengo Por La Muerte," <i>Tico</i> 1311	10	EOQUI PALMERA , "Sintesis," <i>Marge</i> 113

IN MIAMI

1	ANGELICA MARIA , "Angelica," <i>Carino</i> 5188
2	ROBERTO LEDESSA , "Mambo," <i>Velvet</i> 1464
3	ENRIQUE CACERES , "Amor & Perdona," <i>Cyberones</i>
4	TIPIKA 73 , "Mambo," <i>Tica</i> 1031
5	GRAN COMBO , "Crescendo," <i>ECC</i> 004

IN TEXAS

1	VICENTE FERNANDEZ , "La Muerte," <i>Cyberones</i> 1359
2	SUNNY & THE SUNLINES , "Tico," <i>Velvet</i> 1468
3	LATIN BREED , "Within The Latex Bound," <i>GC</i> 105
4	LOS GAVILANES , "Gavilanes Country," <i>Row</i> 1049
5	WALLY GONZALES , "Mi Cuchito Cuchito," <i>Bago</i> 1097

IN LOS ANGELES

1	LOS FREDDYS , "Queen Se Feliz," <i>Echo</i> 25109
2	VICENTE FERNANDEZ , "La Muerte," <i>Cyberones</i> 1359
3	IMELDA MILLER , "Gorras Rayadas," <i>Arca</i>
4	VICENTE FERNANDEZ , "Viva, Viva," <i>Viva</i> 1313
5	LOS MUECAS , "Que Vuela," <i>Cry</i> 1354

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ALHAMBRA RECORDS artist *Julio Iglesias*, left, chats with saleswoman *Ivonne* at the Ultra Record Store outlet in Miami. *Iglesias*, who will open the Club Montmartre Wednesday (3), stopped in the store as part of a local promotion campaign backing his latest release.

CARPENTERS—*Day of the World* (2:56); producer: Richard & Karen Carpenter; Jack Daugherty; writer: Richard Carpenter; John Bettis; publisher: Arista; Home Box Office, Inc.; BMI: AAM 1462. Karen's voice is a bit more fragile and less securely as a result of the love she's found since that special person came around. Brother Richard's vocal support lends a soft undercurrent and a country guitar run coupled with some pop strings adds another ingredient. Flip: no info available.

ROD STEWART—*Oh No I Met the Baby* (3:27); producer: Rod Stewart; writer: Geoff King; publisher: Screen Gems-Columbia, BMI; Mercury 74325. Rod uses a pretty ballad with a sad story about discovering his "sweet baby" is not so sweet to

him anymore as his latest pop entry. His generally voice is under control and there are repeat phrases and a solid orchestral backing. Flip: no info available.

FOUR TOPS—*Sweet Understanding* (2:59); producer: Steve Bart; writer: Peter Gordeno; Rall, Lombard; writers: B. Simon, L. Hunter; publisher: ABC-Dunhill, Rall, BMI; Dunhill 4362 (ABC-Osmond). There is an old Supremes style opening arrangement which sets the guys up for their own distinct vocal treatment

of this story about how life can be filled to the brim with strong love, "undying love." There is a good, catchy quality to the total production. Flip: no info available.

BLOOD, SWEAT, & TEARS—*Roller Coaster* (3:18); producer: Steve Tyrell; writer: M. James; publisher: Screen Gems-Columbia, Sweet Glory, BMI; Columbia 4-45937. Life is a cycle which is never ending, that's stated in the lyrics. The band has a great sound and maintaining sound of the roller coaster flying by end there is also a feeling of up and down movement in the arrangement. All told, we can take a musical ride like it or not. Flip: no info available.

Pop

also recommended

JOHNNY RIVERS—*I Feel a Whole Lot Better* (2:48); producer: Johnny Rivers; writer: G. Clark; publisher: Tickson, BMI; United Artists 310.

DAVID GATES—*Sad Around the World* (3:24); producer: David Gates; writer: D. Gates; publisher: Rapahoe, ASCAP; Elektra 45868 (WB).

MUDPIE WATERS—*Can't Get Me Goin'* (*What's The Matter With The Head*) (2:43); producer: Ralph Bass; writer: McKinley Morganfield; publisher: Heavy, BMI; Chess 2142.

BROWNSVILLE STATION—*Smokin'* in the Boys Room (2:57); producer: D. Morris.

Brilliant Sun; writers: Lotz, Koda; publisher: Big Leaf, ASCAP; Big Tree 16011 (Bell).

GLEN CAMPBELL—*Wherever and Why* (2:40); producer: Al De Lory; writer: Gordon Lightfoot; publisher: Warner Bros., ASCAP; Capitol 3735.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20 positions on the Hot 100. Also recommended mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

Soul

JOHNNY TAYLOR—*Changer to Keep Her* (2:37); producer: Don Davis; writer: Mach Rice; publisher: East/Memphis, Detail, BMI; Star 0176. Hurting domestic problem? Taylor has his answer to the best way to survive: stay cool and keep your house in order because it's cooler to do it that way. There's a straight ahead 4/4 beat on the wobbling bass and drums with vampy blues piano in the background. With tall and don't cut up financially in a divorce. Flip: I Can Read Between the Lines (3:54); producer: same; writers: Marvin Johnson, Harry Williams; publisher: ASCAP.

DELORES HALL—*Sha-La Bandit* (2:41); producer: Billy Jackson; writer: Ferguson Davis; publisher: Dynamite, BMI; RCA 0098. There's a searching seedy quality to Delores' vocal attack. She offers a warning to girls to beware of the broken heart specialist from Westchester County. She's also been robbed of her dignity and she is left with a feeling of remorse after these dastardly acts. Flip: no info available.

also recommended

JEANNAINE JACKSON—*You're in Good Hands* (2:17); producer: Fonce Mizell; Fone-Perry; writers: F. Mizell, L. Mizell; publisher: Abolute, ASCAP; Motown 1244.

TUNNIE SMITH—*Finders Aren't Keepers* (2:17); producer: Rick Hall; writers: G. Jackson, R. Townsend; publisher: Fame, BMI; Feme 329 (United Artists).

will jump at it, and air play, because of tempo, may be even stronger. Flip: 'Shed Row Street'; producer: same; writers: Freddie Hart, G. Williams; Blue Book.

WAYLON JENNINGS—*You Ask Me To* (2:20); producer: Waylon Jennings; writer: Waylon Jennings; Rilye Joe Shaver; Aristo (BMI); RCA DHD 0085. This is one of those in which Waylon does it all, and it's as good as anything he's done, which says a great deal. Flip: "Why The Wandering Gypsy and Me"; producer: Jennings & Temples; writer: Rilye Joe Shaver; Return (BMI).

JIMMY PAYNE—*Bandit* (2:23); producer: Bill Rice; writer: Richard Betts; No Exit (BMI); Cinnamon 772. A good country version of the pop hit (and the old Lake The Disher song by the same name), and Payne, in his first release with the label, has a winner on his hands.

Country Picks

Larry Gatlin; First Generation (BMI); MCA 0504. (Columbia). This is the one which, performed live at the CBS gathering, got him a standing ovation. The record evokes the response of a popular good song, with background by Ken Krosteferson and Rita Coolidge. Flip: No info.

FREDDIE HART—*If You Can't Feel It* (2:02); producer: Bob Morris; writer: Freddie Hart; Blues Book (BMI); Capitol 3730. After a string of ballads, Freddie puts this up-tempo song from his album, and it's a bright change of pace. His many fans

MARTY ROBBINS—*Love Me* (2:45); producer: Walter Heynes; writer: Jeanne Prouet; Mass Rose (BMI); MCA 40134.

SUSAN ST. MARIE—*All or Nothing With Me* (2:20); producer: Faren; writers: Jerry Foster, Bill Rice; Jack & Bill Music (ASCAP); Cinnamon 768.

HENSON CARRILL—*Same Old California Memory* (2:59); producer: Fred Carter Jr.; writers: Doolie Owens & Warren Ross; Hill & Range (BMI); Atlantic 4007.

also recommended

MAV NUTTER—*Green Door* (2:29); producer: Beck Owens; writers: M. Moore, B. Davis; Hudson Bay (BMI); Capitol 3734.

Hot off the Press



Red, White & Blue
(grass)
"Red, White & Blue
(grass)"
GA 5002



The Counts
"Love Sign"
AA 2002



Heartwood
"Heartwood"
GRC 5001



Loleatta Holloway
"Loleatta"
AA 2003

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Billboard's Top Album Picks

SEPTEMBER 29, 1973

Number of LPs reviewed this week 86

Last week 42

RASPBERRIES, Capitol SMAS 11220. An excellent package from this gothique band, the folk harmony voices, top lead singing, simple but fascinating writing and highly complex instrumentation make this a must. The band seems a bit tighter in all areas with each LP, and it's a pleasure to listen to a band that seems more intent on having fun and playing good music rather than relaying a message of some sort. This is the set that should establish them without doubt as "one of the best" as singles act.

Best cuts: "Ecstasy," "I'm a Rocker," "Should I Wait."

Dealers: Group is known to radio listeners through their hit singles and the cover of this set is clearly shaped like a box of Raspberries. Capitol also had the good sense to place the group's name on top of the LP.

URHAB—Sweet Freedom, Warner Bros. 2724 7230. This hard rock Brit band shows off its musicality and musicianship on this LP. The material is still a bit amateurish, but the solos are also top notch. The band seems a bit tighter in all areas with each LP, and it's a pleasure to listen to a band that seems more intent on having fun and playing good music rather than relaying a message of some sort. This is the set that should establish them without doubt as "one of the best" as singles act.

Best cuts: "Ecstasy," "I'm a Rocker," "Should I Wait."

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PETER YARDBIRD—That's Enough For Me, Warner Bros. 6581. It's very difficult to listen to this LP and not feel moved. And for two very good reasons. First, Peter's er, like that of his former Peep and Mary associates, is completely masterful and yet there seems to be a shaggy heftiness on this set of disk pickers to play music by any of the individual parts of the old Peter, Paul and Mary group. So that we have seen good LPs by Mary Travers and Paul Stookey held dear from the public because D'if's refuse to play their music. Young's music is as good as his two former associates and sounds on gentle pop, acoustic lilt, blues, country, country-rock and rock and roll, and various modern music styles.

In a phrase a simple programming and listening exercise. This LP has been recorded in London, New York, Music Shools, and mixed at still other locations. So the tapes and parts of the performances have been added in many parts of the world. Yet in looking at the inner liner notes, one discovers interesting links of the songs and the proper sequencing. This has to be one of the best put together LPs of this year. Two things stand out on this set of picks. First, Peter's voice is the cornerstone. But his music is strong and assertive and he lives up to his end of his bargain. He deserves better than the confusing layout of his LP. For the music is pure entertainment and quality joy. His gentle voice carries him through all challenges. "The Harder They Come The Harder They Fall" is a most enchanting reggae with very vital vocal support from Toots and the Maytals of King

yes, really. McKuen has built up a mini conglomerate and solid audience for softly romantic music that goes against the dominant rock grain of today. This newest McKuen release may well surpass as his biggest selling LP of them all. He 60th birthday is coming up in Carnegie Hall on October 12th. He is still the standard McKuen hits with some to off beat material by other writers. There is even a 20 minute McKuen symphony from another concert with the Edmonton Orchestra.

Best cuts: "Side of the Hill," "Foolish Without You," "I'll Be There."

Dealers: Catalog on McKuen's own Stanstar label is also available direct to retailers.

LINHORN TAYLOR—Over the Rainbow, Capricorn CP 0114 (Warner Bros.). Delightfully simplistic LP, both instrumentally and vocally which can be either pop or rock. Taylor puts out few LPs and like this are worth waiting for. He lets into his music the most popular "bad back" category but is not at all boring, and is a complete talent as well as being an interesting singer. Switching from mood to mood with little effort, he can handle both original material and tenors such as "Steve White and the Rainbow" with equal ease. Credit due to producer Ed Freeman.

Best cuts: "Pretty Woman," "Blind," "I Can Dream of You," "I Needed Someone."

Dealers: Taylor has built almost a cult following over the years and his LPs are awaited by fans. Display in rock and folk.

Pop Picks

ston. The same combination scores effectively on "Just Die Pass" (which isn't listed on the LP).

Best cuts: "That's Enough For Me," "Isn't That So," "The Bigger They Come The Harder They Fall."

Dealers: This is a good LP for store play because of the variety of material but with Yarrow's distinct voice.

JESE COLE YOUNG—Song For Juju, Warner Bros. 2724. Now that he Youngbloods have officially split, Young is out on his own and showing himself to be a master on almost any type of music he chooses to try, be it jazz, "Miss Hesitation," "The Ballad of Bessie Smith" or rock and roll "Song for Juju." He even gets into country blues and combinations of "Lonesome" and "I'm a Rocker." This is still one of the top writers and song interpreters of our time, with a most distinctive vocal style. He's been around years but still shows spin on each new LP.

Best cuts: "Lafayette Waltz/Jamalama," "Song for Juju," "Ridgdrop," "Morning Sun."

Dealers: Young is well known from his days with the Youngbloods and still has a loyal following.

ROD MCKUEN—Back to Carnegie Hall, Warner Bros. 2WS 2731. Quirky and... yes, very lovable, McKuen has built up a mini conglomerate and solid audience for softly romantic music that goes against the dominant rock grain of today. This newest McKuen release may well surpass as his biggest selling LP of them all. He 60th birthday is coming up in Carnegie Hall on October 12th. He is still the standard McKuen hits with some to off beat material by other writers. There is even a 20 minute McKuen symphony from another concert with the Edmonton Orchestra.

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also recommended

singles, with styles ranging from simple to heavily orchestrated. Best cuts: "Painted Ladies," "Evil in Your Eyes."

FRAN ZAPPA & THE MOTHERS—Omniverse, Discreet 21 245 (Warner Bros.). Zappa follows will find their guru at his most anegetically raunchy here. Best cuts: "Comical Brink," "Zombie Wood."

DETTRA—The Essential Detra, Vanguard VSD 43-44. Basic and right to the bone are these words by the fine folksingers on this two-fer package. The material is from Carnegie Hall and Town Hall with just acoustic bass support. This is 1960's vintage and encompasses all the social causes which folksingers were lured into. Best cuts: "John Henry," "He's Had a Chain Da," "He's Got the Whole World in His Hands," "Ain't No Grave Can Hold My Body Down," "Freedom Trilogy."

MORGANA KING—New Beginnings, Paramount PGS 6067 (Fame). It's nice to hear that distinct style again. She has been away from recordings for too many years and she returns with a program of unused material but including many meaningful tunes off the chart. Her siren, golden sound is refreshingly beautiful throughout and the arrangements by Torre Zito and Bob James lend their own flowing beauty behind her lovely voice. Best cuts: "A Song For You," "You Are the Sunshine of My Life."

FATS DOMINO—Cookin' With Fats, United Artists UA 12 22 2. Fats double set from one of the true pioneers of pop music, featuring a number of hits as well as some that were not as well known material. Best cuts: "My Girl Josephine," "Honky Chink," "Be Weeble," "Sick and Tired."

MUDHONEY—Can't Get No Grindin', Chess CH 50023. Good blues set from an urban vocalist who has influenced so many of the top rock bands of today. Somewhat simpler than recent efforts, which will be a plus for his fans. Best cuts: "Mother's Bad Luck Child," "After Hours."

FUNKADELIC—Conee Step, Westbound WB 2022. This album grows on you musically. It sounds exceptionally well when played through a quadraphonic synthesizer... all of those funky, rhythmic sounds sort of stir your soul. Best cuts: "Trash a Go Go," "Go."

SIEGEL-SCHWAMM—The Best of Siegel-Schwarz, Vanguard VSD 73336. For the past six years or more this blues band has worked regularly, displaying a countinuous brand of infectiousness. The leader, Corky Siegel, romps over his words and is supported well by Jim Price on guitar and Ron "Porky" Price on bass. Best cuts: "Woo You When You Come," "Woo In My New."

SOPHOMORE CAMEL—The Macabre, Numpu Returns From The Moon, Reprise MS-2108 (Warner Bros.). Good, easy going set from this veteran band featuring often complicated, exotic instruments and intricately arranged harmony vocal. Fine production from Eric Jacobson. Best cuts: "Goke, Suede and Waterbeds," "Sneaky Smith."

THE VENTURES—Only Hard, United Artists UA 14 1A 62. One of the top instrumental groups in rock history has put together a fine set of some of the best of today's music, just like the title says. Best cuts: "Get Down," "Killing Me Softly With His Song," "Dancing Banjos," "Frankenstein."

FERRANTE & TEICHER—Killing Me Softly, United Artists UA 1A 118 F. The soft and enveloping musical moods of the piano duo always a favorite are featured here off the leading songs of the period. Best cuts: "Killing Me Softly With His Song," "Some Like It Hot," "Spanish Zarzuela," and "Loving Teigne in Paris."

JAM THOMAS, Janis Joplin 3058 (Chess/Jesus). Fine set from the Canadian new comer who sounds like Neil Young in some places. Crosby, Stills and Nash in others but still maintains strong identity of his own. LP contains a number of potential

style only songs that are achieved.

Best cuts: "Some Like It Hot," "Spanish Zarzuela," "It Takes A Lot To Laugh, It Takes A Train To Cry" and "Down In The Flood."

Dealers: Popularity with campus crowds should enhance sales in college areas.

THE EARL SCRUGGS REVUE, Columbia KC 32426. From the group that revolutionized Bluegrass, comes this new album that's bound to start another one. It's got something for everyone, whether it's slow, earthy blues picking or up tempo, old fashioned country. The sound is extremely good, blending with the melodies into a style only Scruggs can achieve.

Best cuts: "The Scruggs' Blues," "It Takes A Lot To Laugh, It Takes A Train To Cry" and "Down In The Flood."

Dealers: Popularity with campus crowds should enhance sales in college areas.

LAWRENCE—Loverlise, Capitol ST 11227. Material from some of the best songwriters around, and a couple of his own songs make up this fine album and portray a very versatile Yenne. Good production make this one of his best yet.

Best cuts: "Woman, I Just Want To Love You More" and "Nothing But Lonely

Dealers: Attractive portrait on front cover and full-length picture on back of LP should help sales.

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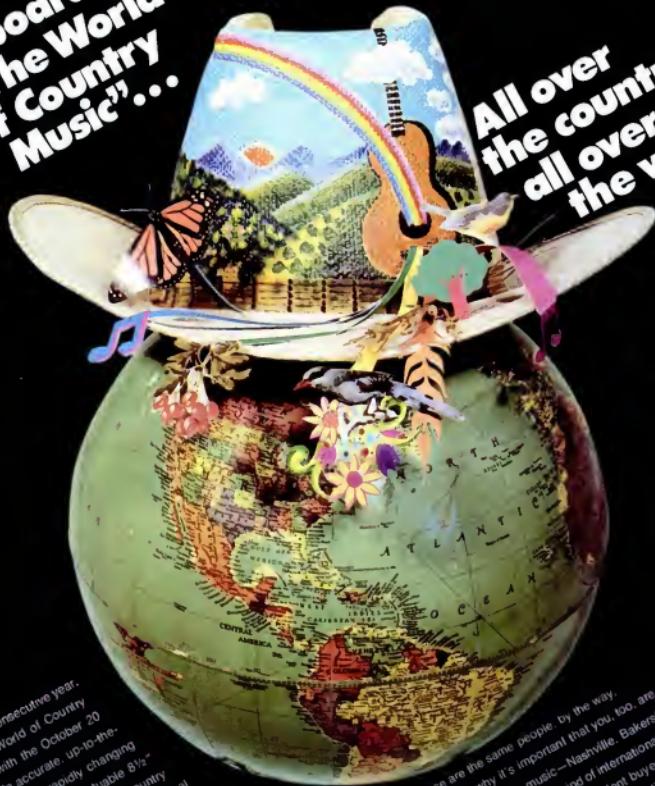
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Billboard's Top Album Picks

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Continued from page 56

- 201-**ANDREW SISTERS**, *Best of*, MCA 4204
- 202-**ELEKTRA ALIVE**, *Soundtrack*, United Artists UA 052 H
- 203-**PETE SINFIELD**, *Shh*, Manticore MC 66657 (Atlantic)
- 204-**THE SEDUCTION**, *3*, Capitol SMAS 11245
- 205-**JIMMY CLIFF**-*Soundtrack*, The Harder They Come, Meago SMAS 7400 (Capitol)
- 206-**THOSE GLORIOUS MGM MUSICALS**, *Bandwagon/Kiss Me Kate*, MGM 2 SES 44 ST
- 207-**REDMAN**, *Chrysalis* CHR 1048 (Warner Brothers)
- 208-**AEROSMITH**, *Celebration* KC 32005

- 101-**PEACEMAKER**, Albert Hammond, Mantis 6021 (Columbia)
- 102-**MY PRETENDING DAYS ARE OVER**, Odile, Capitol 5698 (Chess/Jewel)
- 103-**LOVE IS THE FOUNDATION**, Loretta Lynn, MCA 40058
- 104-**HELD IT'S ME**, Todd Rundgren, *Bassically*, (Warner Brothers)
- 105-**LOVE'S A LIE**, *Love's a Lie*, 4-5591 (Capitol)
- 106-**SHRINKS** SEE, *Chet Helms*, Epic 5-1033 (Columbia)
- 107-**OHM WHAT A FEELING**, *Johny Nash*, Epic 5-11034 (Columbia)
- 108-**I'M SO LONESOME I COULD CRY/ROLLING IN MY SWEET BABY'S ARMS**,

Bubbling Under The Top LP's

- 209-**JOHNNY RODRIGUEZ**, *All I Ever Meant To Do Was Sing*, Mercury SRM 1-686 (Phoneix)
- 210-**NETTY BROWN**, *Just Sunshine*, Verve 55 (Fameus)
- 211-**SEASIDE STREET-LIVE**, T.V. Cott, Columbia KC 32343
- 212-**WILSON PICKETT**, *Mitz Lane's Boy*, RCA APL 1-6312

- 213-**THOSE GLORIOUS MGM MUSICALS**, *The Pirate/Pagan Love Song*/NR The Devil, MCA 2 563 H
- 214-**JOHN KENNAH**, *John Kenna*, Warner Brothers BS 2715
- 215-**THOSE GLORIOUS MGM MUSICALS**, *Seven Brides for Seven Brothers/Rose Marie*, MGM 2 SES 41 ST
- 216-**COULSON, DEAN**, *McGuiness & Flint*, Lo & Behold, Sire SAs 7405 (Fameus)
- 217-**SPENCER GROUP**, *Giggles*, Verigo VEL 1015 (Phoneix)
- 218-**JOHNNY CASH**, *Austin Texas*, United Artists UA 139 F
- 219-**JIMMY CLIFF**, *Rebel, Rebel*, Reprise MS 2147
- 220-**LOOKING GLASS**, *Subway Serenade*, Epic EC 32167 (Columbia)

Bubbling Under The HOT 100

- Nash Wilson**, *Shattered* 7336 (Capitol)
- 109-**IT'S A SMALL WORLD**, *Mike Curb Congregation*, MGM 14494
- 110-**I CAN'T BELIEVE THAT IT'S ALL OVER**, *Shaver Davis*, RCA 74 5968
- 111-**KISS IT OHM MADE IT BETTER**, *Mac Davis*, Columbia 4-45911
- 112-**EASY EASY**, *John Kay*, *Outrofis 4360*

- 113-**OPEN UP YOUR HEART**, *Roger Miller*, Columbia 4-45873
- 114-**I'LL HAVE TO GO AWAY**, *Skyler*, Capitol 3661
- 115-**PASSION PLAY** E&T 40, *Jeffrey Tull*, *Chrysalis* 2017 (WB)
- 116-**DREAM ON**, *Aerosmith*, Columbia 4-45891
- 117-**LOVE'S A LIE**, *First Choice*, *Private* 45896 (WB)
- 118-**HUM ALONG & DANCE**, *Barb Wire*, Earth Earth 5054 (Milton)
- 119-**PURPLE PEOPLE EATER**, *Dickie Goodman*, *Randy Wednesday* 204 (Coliver)
- 120-**SHADY LADY**, *Shepperton & Dibbons*, Buddah 379

FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.

ATHENS, Ga.: WUOG-FM, Don Sylvester
 ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
 BALTIMORE: WTKF-FM, Joe Buccheri
 BUFFALO: WPHD-FM, David Cahn
 DALLAS: KAFM-FM, Loreta Angelina
 DAYTON: WUDM-FM, Kevin Carroll
 DENVER: KBPF-FM, Frank Felix

JAN AXERMAN, "Prelle," Sire: KCFR-FM, WIVS-FM, WRAS-FM
 NICK ASHFORD & VALERIE SIMPSON, "Gimme Something Real," Warner Bros.: WICH-FM

THE AVERAGE WHITE BAND, "Show Your Head," MCA: KSDJ-FM, WICH-FM, WABA-FM

KEVIN ATHERS, "Bananaize," Sire: KBPF-FM, WOUD-FM, WBAB-FM

PETER BANAKS, "Ties Side Of Peter Banks," Sovereign: WICH-FM

BARBALS, "Power," RKA: WTKF-FM

BERO, "Racial 'A' List," KCR: KCFR-FM

EDWIN BRISBON, "Super Natural," Polydor: WTKF-FM

BLUE, "Blue," ISO: WOUD-FM

DELANY BRAMLETT, "Muddy Strips," Columbia: WTKF-FM

BUCKINGHAM NICKS, "Buckingham Nicks," Polydor: WOUD-FM, WRAS-FM

TIM BUCKLEY, "Selvina," Discob: KBPF-FM, WFMW-FM, WICH-FM

ERIC CLAPTON, "All In The Room," RSO: WGLT-FM, KAFM-FM, KCFR-FM

SPENCER DAVIS GROUP, "Giggles," Vertigo: WYBR-FM

DYNAMICS, "What A Shame," Black Gold: WTKF-FM

ESPERANTO, "Rock Orchestra," Atlantic: KFMY-FM, WRAS-FM

MATTHEW FISHER, "Journey's End," RKA: WUDM-FM, WOUD-FM

FOUR TOPS, "Made People Street," Dunhill: WPHD-FM

MICHAEL FRANKE, "Michael Franks," Brat: KBPF-FM, WOUD-FM

GARFUNKEL, "Easier To Be," Columbia: HDW-FM, WOUD-FM, WYMR-FM

FRN: WYMR-FM, "Easier To Be," Columbia: HDW-FM, WOUD-FM

STAN GETZ & L.J. THOMAS, "All The Hours," Nove: KCFR-FM

RICH GREECH, "The Last Five Years," RSO: KAFM-FM, KCFR-FM

HEARTWOOD, "Heartwood," GRC: WUDM-FM

HOO DOO HYNAMIC ODELS, "What The Kids Want," Blue Thumb: KSHF-FM

HORNCLIPS, "Happy To Meet . . . Sorry To Part," Alice: KAFM-FM

DENVER: KCFR-FM, Jeff Pollack
 EUGENE: KFMY-FM, Janice Whitaker
 HARTFORD: WCHC-FM, Paul Payton
 ITHACA: WYBR-FM, Ric Bowde & Day Boyle
 NEW YORK: WNEW-FM, Dennis Elsas
 NORFOLK: WODM-FM, Larry Berger
 ORLANDO: WTKF-FM, Mike Lyons
 PHILADELPHIA: WYMR-FM, Dennis Wilen

THE ISLEY BROTHERS, "3 + 3," WYBR-FM
 THE JSB, DANO, "Travelling Days," Warner Bros.: WICH-FM
 KRS RISTOFFERSON & RITA COOLIDGE, "Feel Moon," A&M: WYBR-FM, KBPF-FM, WOUD-FM, WRAS-FM, KAFM-FM

LAZARUS, "A Fan's Favela," Bebe: WCHC-FM

DEKE LEONARD, "Iceberg," United Artists (Import): KSDJ-FM

LINDA LEWIS, "Say You'll Reap," Import: WOUD-FM

LIGHTHOUSE, "Can You Feel It," Polydor: WYBR-FM, WGLF-FM

LUCIFER'S FRIEND, "Lucifer's Friend," Billiglegger: WYBR-FM

HERBIE MANN, "Turtle Bay," Atlantic: KFMY-FM, WRAS-FM

JOHN MAYALL, "Nu' Love's Gen," Polydor: WEDM-FM, WYVS-FM, KAFM-FM, WTKF-FM, WRAS-FM, WOUD-FM

MORRIS ON, "Morris On," Island (Import): KCFR-FM

MUDPIE WATERS, "Cast Get No Gratitude," Chess: WCFR-FM, WICH-FM

MARIA MULDAUR, "Maria Muldaur," Import: KAFM-FM

NEW ORLEANS, "Orleans," ABC: WYBR-FM, WYMR-FM, WBAB-FM, WOUD-FM, WYVS-FM

LOUIS PRIMA, "Louie Louie," Enterprise: WOUD-FM

F.J.M., "Photos Of Ghosts," Metronome: WYVS-FM

WILSON PICKETT, "Nu' Love's Boy," RCA: WYBR-FM, WNEW-FM

JOHN PULIS, "Purin' Ring," MWD: KBPF-FM

GERRY RAFFERTY, "I Can't Hold My Money Back," Blue Thurst: WRAS-FM

RED RIVER, "Hammer In A Crooked Nail," Countrywide: WCMF-FM

THE ROLLING STONES, "Gethsemane," Rolling Stone: KAFM-FM, WPHD-FM, WYBR-FM, WTKF-FM, WYMR-FM, WSB-FM, KSHF-FM, WUDM-FM

SCRUBALOE CANE, "Wound One," RCA: KFMY-FM

SEIGEL SCHMIDT, "BLUES BAND," Best Of: Vanguard: WOUD-FM

PETE SINFIELD, "Sail," Maritime: WOUD-FM

PROVIDENCE: WBRU-FM, Marc Kirkey

ROCHESTER: WCMF-FM, Bernice Kimball

SAN JOSE: KSJO-FM, Doug Drose

ST. LOUIS: KSHE-FM, Shelley Graffman

TALLAHASSEE: WAFB-FM, Daryl Stewart

UTICA, N.Y.: WOLR-FM, Tony Yoken & Steve

Huntington

VALDOSTA, Ga.: WYVS-FM, Bill Tullis

SOPHIE CAMEL, "The Miraculous Home Returns From The Moon," Reprise: KFMY-FM, WYMR-FM, WICH-FM, WICH-FM

ROGER RUSKIN, "Electric Shock," United Artists: KCFR-FM

B.W. STEVENSON, "Mirr. Mar.," ABC: WUDM-FM, WOUD-FM, WYMR-FM, KBPF-FM

LIVINGSTON TAYLOR, "Over The Rainbow," Capricorn: WYVS-FM, WICH-FM, WYBR-FM, WYMR-FM, KFMY-FM, WICH-FM, WICH-FM

IAN THOMAS & THOMAS, "James," Columbia: WOUD-FM, KFMY-FM, WCMF-FM, WYVS-FM, WICH-FM

WUOR-FM, "James," WICH-FM

TUCKY BRIZZIO, "Right On The Night," Purple (Import): WGLF-FM, WICH-FM, KSHF-FM

URAN HEAP, "Sweet Freedom," Warner Bros.: WOUD-FM, KSDJ-FM, WYMR-FM, WYUD-FM, WYVS-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM

WENY WILMOW, "Love Has Got Me," Warner Bros.: WOUD-FM

DOC WATSON, "The Best Of," Vanguard: WTKF-FM

ERIC WEISBERG & DELIVERANCE, "Fruitful Delivery," Warner Bros.: WNEW-FM

DUNE WILLIAMS & THE EXTREMES, "A Monkey In A Suit Got Shit To Shit A Monkey," Capricorn: WYMR-FM, WOUD-FM, WUDM-FM

HANK NILLSON, "Heath Wilson's Bach Vol. 1," Shelter: WBRU-FM, KFMY-FM, WICH-FM

STOMO TAMASHIA, "Heath Wilson's Bach Vol. 2," Shelter: WBRU-FM, KFMY-FM, WICH-FM

PETER TARIK, "That's Enough For Now," Warner Bros.: KBPF-FM, WUDG-FM, WICH-FM, WICH-FM

YELLOW FISH, "I'm In Your Sockin'," Gemini: WYVS-FM

JESE COLD YOUNG, "Sing For Joy," Warner Bros.: WUDM-FM, KFMY-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM

FRANK ZAPPA & THE MOTHERS, "Overnight Sensation," Discob: WYUD-FM, KFMY-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM

FRANK ZAPPA, "I'm Doin' Fine Now," Warner Bros.: WUDM-FM, KFMY-FM, WICH-FM, WICH-FM, WICH-FM, WICH-FM

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FRANK ZAPPA, "I'm Doin' Fine Now," Warner Bros.: WUDM-FM, KFMY-FM, WICH

GOODBYE



Billboard TOP LP's & TAPE

Compiled from National Retail Stores by the Music Properties Chart Department and the Data Department of Billboard

SUGGESTED LIST PRICE

THIS WEEK	LAST WEEK	ALBUM	CHANNEL	8-TRACK	Q4-TAPE	CASSETTE	PRICE TO RETAIL
1 1 6	ALLMAN BROTHERS BAND	Brothers & Sisters	○	6.97	6.97		
		(Brothers & Sisters)					
2 2 7	GRAND FUNK	We're An American Band	○	6.98	6.98		
		(Capitol SM-1207)					
3 3 5	ROBERTA BLACK	Knock Me Softly	○	6.98	6.98		
		(Warner Bros. 3277)					
4 6 4	CHEECH & CHONG	Up In Smoke	○	6.98	6.98		
		(Dove SP-7709) (R&B)					
5 4 7	STEVE WONDER	Inner Vision	○	6.98	6.98		
		(Warner Bros. 3201 L (Yellow))					
11 3 3	MARVIN GAYE	Let's Get It On	○	6.98	6.98		
		(Mercury 32191) (Yellow)					
9 5 5	THE BAND	Deliver The Word	○	6.98	6.98		
		(United Artists 1A245 F)					
6 8 8	HELEN REDDY	Carrie	○	6.98	6.98		
		(Columbia 32123)					
9 5 12	CHICAGO	○					
		(Columbia 32406)					
10 10 29	PINK FLOYD	The Dark Side of the Moon	○	6.98	6.98		
		(Columbia 32163) (Yellow)					
11 7 12	DRAMA QUEEN	Teach Me In The Morning	○	6.98	6.98		
		(Warner Bros. 3277 L)					
12 12 10	CAT STEVENS	○					
		(A&M 4201)					
13 13 15	JOE WALSH	The Struggle You Drink	○	6.98	6.98		
		(Warner Bros. 32040)					
14 15 25	LED ZEPPELIN	○					
		(Mercury 32150) (Yellow)					
15 17 70	DEEP PURPLE	Machine Head	○	6.97	6.97		
		(Warner Bros. 32067)					
16 19 27	GOOGIE BROTHERS	The Captain & Me	○	6.98	6.98		
		(Mercury 32168)					
21 15 15	THE PONTIERS SISTERS	○					
		(Mercury 32151 B (Yellow))					
16 16 11	JETHRO TULL	A Passion Play	○	6.98	6.98		
		(Columbia 32400) (Yellow)					
19 20 8	DEODATO	○					
		(Columbia 32400)					
20 14 24	SEALS & CROWNS	○					
		(Mercury 32154)					
1 1 1	ROLLING STONES	Scoutin' For Trouble	○	6.98	6.98		
		(Mercury 32151) (Yellow)					
22 18 14	SLY & THE FAMILY STONE	○					
		(Mercury 32154) (Yellow)					
23 22 24	DEEP PURPLE	○					
		(Mercury 32160)					
24 25 96	ED MURKIN	○					
		(Mercury 32209)					
25 27 9	BOB DYLAN/SONGTHROAT	Pat Garrett & The Kid	○	6.98	6.98		
		(Mercury 32161)					
26 24 19	PAUL SIMON	There Goes Rhymin' Simon	○	6.98	6.98		
		(Columbia 32216)					
27 23 14	JESUS CHRIST SUPERSTAR	○					
		(Mercury 32100)					
28 26 13	LEON RUSSELL	○					
		(Mercury 32167) (Yellow)					
38 4 8	ISLEY BROTHERS	○					
		(Mercury 32142) (Yellow)					
30 30 8	VAR MORRISON	Hard-Wired The Highway	○	6.98	6.98		
		(Warner Bros. 32122)					
31 29 18	CAROLYN COOPER	○					
		(Mercury 32176)					
32 28 15	CAROLE KING	○					
		(Mercury 32188) (Yellow)					
33 31 20	AL GREEN	○					
		(Mercury 32187) (Yellow)					
34 32 10	STORIES	Abuse Us	○	6.98	6.98		
		(Mercury 32184) (Yellow)					
85 2 5	HARVEY WILSON	Mark My Words Black Volume 1	○	6.98	6.98		
		(Mercury 32183) (Yellow)					

SUGGESTED LIST PRICE

STAR PERFORMER

LP's featuring greatest proportionate upward progress this week.

LAST WEEK

ALBUM

CHANNEL

8-TRACK

Q4-TAPE

CASSETTE

PRICE TO RETAIL

THIS WEEK

ALBUM

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SUG

AMERICA NEEDS RODNEY ALLEN RIPPY



"TAKE LIFE A LITTLE EASIER"

RECORDED BY

RODNEY ALLEN RIPPY

Produced by AL CAPPS for Blue Monday Productions
A Subsidiary of Garrett Music Enterprises

on Bell 45403

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.



TOP 1 PT & TAPE

**TOP UPS & DATE
A-Z LISTED BY AUTHOR**

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Don Nix is in Memphis Heat.

His "Hobos, Heroes and Street Corner Clowns" is really burning. As of September 13th, Don Nix is on a total of 57 FM and Top 40 stations, with more being added daily. Reports are in with medium to heavy and movin' up from: KADI and KSHE, St. Louis; WHSE,

WIVY, WORJ, WOVL, WUSF, Florida; KLOL, KRMN, KEXL, KAFM, Texas; WMMR, Philadelphia; WBCN, WNTN, WDRU, WHCN, WPLR, WHV, Massachusetts; WRPI, Troy; WHFS, WKTK, WAYS, Washington/Baltimore; WGQE, WOWI, Virginia; WJOM, Chicago; WZMF, Milwaukee; KQRS, Minneapolis; WABX, CJOM, Detroit; WMMS, WEBN, WCOL, Ohio; KSAN, KZAP, KSO, KCML, KLOS, KNAC, KPRI, KGB, California; KOL, KISW, KTAC, Washington; KINK, KQIV, KZEL, Oregon; KOKB, Mesa; KFML, KBDI, Denver. And KINT, El Paso; KGB, San Diego; and, in Memphis, WMC-FM.

Now that's a hot album. And it's getting hotter by the minute. If you aren't programming "Hobos, Heroes and Street Corner Clowns," give it a listen. You'll warm up to it.

WATCH FOR DON NIX'S NEW SINGLE "SHE'S A FRIEND OF MINE" b/w "WHEN I LAY MY BURDEN DOWN."

The Stax Memphis Heat Keeps On Comin'.



Hobos, Heroes
and
Street Corner Clowns



HOBOS, HEROES AND STREET CORNER CLOWNS. ENS-4032. On Enterprise Records and Tapes.

Stax Record Memphis Music, Inc.



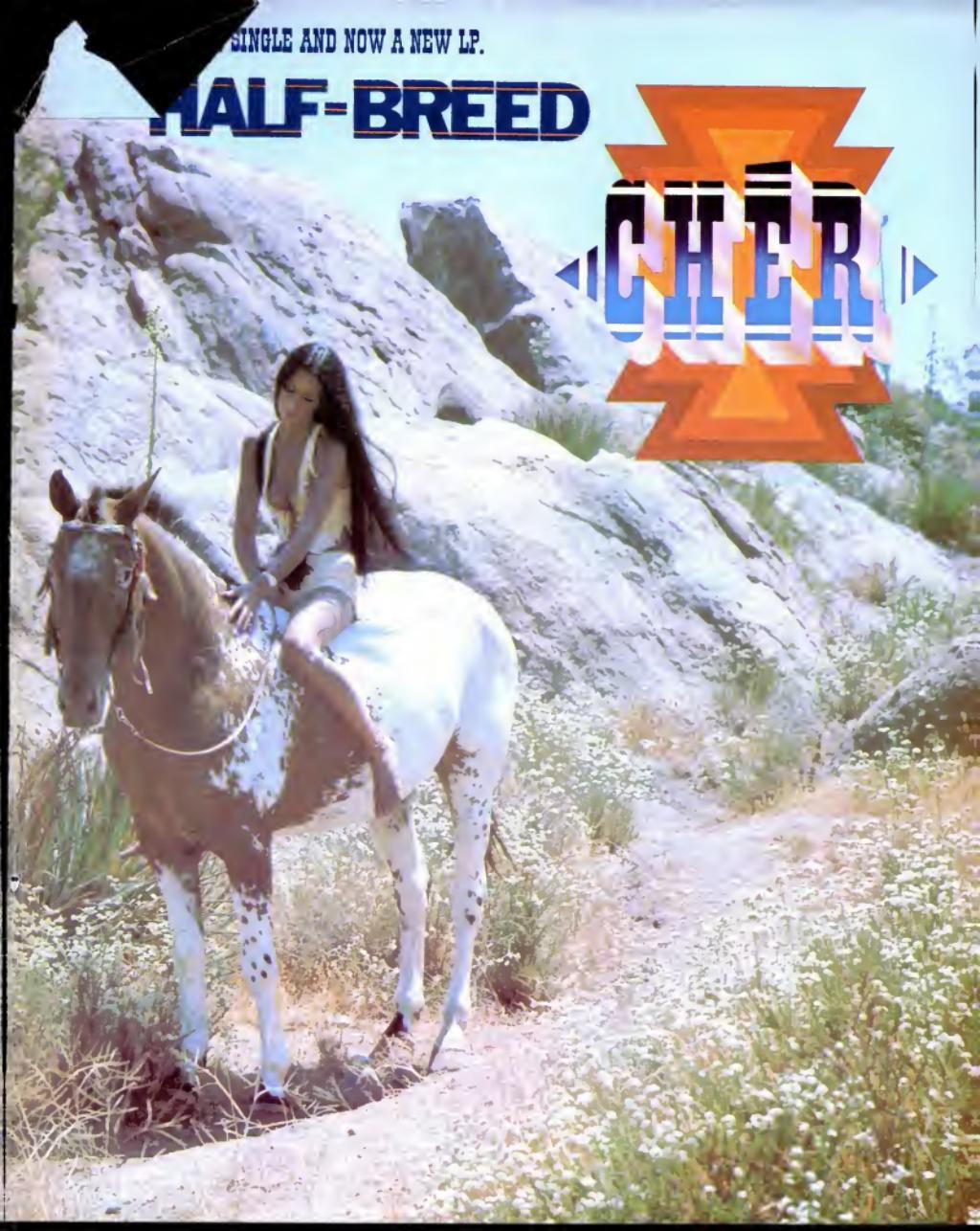
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SINGLE AND NOW A NEW LP.

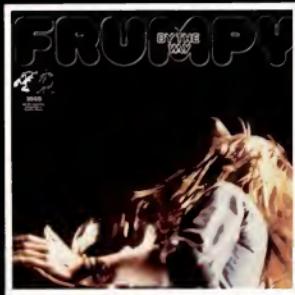
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WATCH FOR THE UP AND COMING TOUR OF

EPITAPH

(Scheduled to begin on November 1, 1973)
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